

The instruments used in folk music and folk dance are :—

*Stringed Instruments* : Ektar (also called Ekanādam), and Tuntina ; Nanduni and Vinakunju.

*Wind Instruments* : Beake flute, Conch, Flute, Kombu. Nagasvaram, Nedunkuzhal (long flute) and Tiruchinnam, Ekkalam, ஸ்ரீஸ்ரீ, Magudi.

*Percussion Instruments* :

(a) *Drums* : Arab chatti, Budubudukkai, Damaru, Dāsari tappattai, Dep, Davandai Dhol, Dolak, Dolki, Gummati, Jamidika, Kanaka tappattai, Kanjira, Kirikatti vadyam, Kudamuzha. Kundalam, Pambai, Pitcher-drum, Pot drum, Pulluvan kudam, Kamdolu, Rumja, Surya-pirai and Chandrapirai, Tambattam, Tamukku Tantipānai, Tavil, Tasha marpa, Timila, Udukkai, Urumi.

(b) *Cymbals* : Jalra, Kaichilambu, Kuzhittalam, Semakkalam.

(c) *Castanets* : Kartal, Chakkai, Chakravadyam, Chipia, Dāru talam, Tappupalagal and Tātpalagai.

## CHAPTER IX

### MUSICAL INSTRUMENTS

#### Introduction

India possesses a rich variety of musical instruments. There are as many as 500 of them, each with a distinct name, shape and construction. Each instrument has its own technique of play. Instruments of varying degrees of loudness, compass and tone-colour are met with. Almost all the types, representative of the *stringed*, *wind* and *percussion* groups are seen here. *Gamakas* being the life and soul of Indian music, instruments like the *sata tantri vina svara mandala* and *yāzh* (யாழ்) which were not capable of producing *gamakas*, gradually fell into disuse. Instruments like the *gotuvādyam* provided with sympathetic strings and with facilities for the accurate adjustment of *sruti* are of interest from the accoustical and physical points of view. The decorative work on some instruments contributes to their dignity and aesthetic appearance.

The subject of Indian instrumentation is one of absorbing interest. The musical instruments of India have been so devised as to fully serve the needs of her highly developed melodic system of music. Minus the western harmony, all other features of an advanced system of music are seen in India. If this fact is borne in mind, one can easily appreciate why the musical instruments of India have followed a particular line of development and why instruments of the keyboard type like the piano and the organ did not develop in India. *Rāga* is the pivotal concept of Indian music. *Rāgas* derive their individuality through the

characteristic quarter-tones and graces. Since key-board instruments can give only notes of fixed pitch, this type of instrument did not develop in India. Likewise, Indian wind instruments like the flute, nāgaswaram and the sanāi have no keys. The clarinet, oboe and other wind instruments of the west are provided with keys. The closing or the opening of the finger-holes in these instruments is done by operating the keys. Keyed instruments are necessary for playing the harmonic system of music, wherein the music is written to different keys unlike Indian music wherein the music is performed on one key. For playing the delicate quarter-tones and graces, the fingers have got to be in direct contact with the fingerholes here. Janta svara prayogas have an important place in Indian music. Jaṭa svaras in the flute are produced by finger strokes. If janta svaras are played in this manner on the keyed wind instruments of the west, a klicky sound will be heard.

Indira Gandhi National  
Centre for the Arts

A foreigner familiar with the highly elaborate keyed mechanism of the western wind instruments, on seeing the key-less nāgaswaram and the bamboo flute, is likely to think that these are very simple instruments and are capable of producing only simple music. A close analysis and observation of the technique of play will reveal the complicated finger technique used to play Indian classical music. As far as the blowing technique is concerned, there are many things in common. There are the terms here corresponding to single-tongueing, double-tongueing, triple-tongueing, quadruple - tongueing and flutter - tongueing. Many gamakas are played by cross-fingering devices.

The occurrence of terms like *Rakta*, *Alankruta*, *Purna*, *Prasanna*, *Vyakta*, *Vikrshtha*, *Slakshna*, *Sama*,

*Sukumāra* and *Madhura*, and which signify the ten excellences of gāna, point out to the high level of excellence aimed at in instrumental play.

The art of making musical instruments is as old as the Vedas. *Jyākāra* was the maker of the *Jyā* or the ancient harp. The study of the historical evolution of the five hundred and odd musical instruments, which India proudly claims to possess, will show how the instrument-maker applied his genius and kept pace with the development of the art of music. When the rāga ālāpana emerged as an important braach of classical music, the fretted vina developed throwing into background the yāzh. The fretted vina had facilities for stopping the playing strings and for playing graces by the deflection of the strings. The detects of Ārppu (ஆர்ப்பு) and Kudam (குடம்) consequent on playing new scales by the shift of the tonic note in the yāzh were not there. The Vina had the drone cum-tāla strings. These advantages in the fretted vina made the yāzh with its limitations, make its exit from the realm of South Indian concert music. It is, however, a pity that the yāzh was allowed to sink into oblivion. The rich experience inherited by the makers of the yāzh has become a thing of the past.

The materials used in India for the manufacture of musical instruments and their accessories, are jack-wood, blackwood, redwood, ivory, rakta chandana, khadira wood, ebony, silver oak, pine, Himalayan fir, red and white cedar, margosa, gourd, bamboo, cane, reed, earthenware, the skin of sheep, calf, buffalo, varanus, and metals like silver, bronze, brass, copper and iron. The plant, animal and mineral kingdom have contributed their share to the

making of musical instruments. Tanukku was the kind of wood used for making resonators in the yāzh. Strings of gut, metal and silk were used. Strings made from seasoned fibres of plants were also used. In very ancient times, strings of darba grass, properly seasoned and twisted were also used. The frets in the vīna were made of steel, bronze or silver. Wire plectra made of steel, copper or silver are used in playing the vīna and gottuvādyam, and a triangular-shaped horn plectrum is used in playing the svarabat.

The wood that is used for stopping the strings in the gottuvādyam is made of blackwood, rosewood, buffalo horn, ivory or the core of the tamarind tree. This wood is called kodu (கூடு) in Tamil. An instrument played with this wood came to be called Kodu-vādyam. Kodu-vādyam becomes koṭṭu-vādyam according to Tamil grammar. The name goṭṭuvādyam occurs in the Telugu kāvya *Sringāra Sāvitri* written by Raghunātha Nāik, in the early 17th century.

Centre for the Arts

The wood that is used for making musical instruments undergoes an elaborate process of seasoning. In the vīna, tambura and the gottuvādyam, the wood used for the bowl part and the dandi part is taken from the same tree. This ensures, that the age of the wood being the same, one can expect uniform responsiveness over the whole compass of the instrument. Since the purchasers have rarely the time to be present at the time of the joining of the bowl and the dandi by the instrument-maker, and thus satisfy that the two pieces are from the same parent tree, they prefer *Ekānda vīnas*. In an *Ekānda* vīna, the bowl and the dandi are scooped out from one single block of long wood. In the vīna, gottuvādyam and tambura, the bowl is covered with a

piece of thin wood. In the svarabat, the resonator is covered with a parchment belly.

In the making of musical instruments, whether of the chordophonic, aerophonic, membranophonic or autophonic groups, care is taken to see that :—

1. The quality of the tone is pleasing and delightful.
2. Adequate facilities are provided for accurate tuning within a reasonably short space of time.
3. The instrument presents an artistic appearance. (The ivory work adorning the vina lends a charm to its appearance. The ancient yāzh was inlaid with gems.)
4. The handling is easy and does not involve undue physical energy on the part of the performer.

Indira Gandhi National  
Centre for the Arts

The bridge on the vina, gottuvādyam and tambura are broad and curved unlike the sharp edges of the bridge in the members of the violin family. Over the bridge of the vina, a plate of bronze is placed. This helps in the production of a clear tone.

There are monophonous instruments like the flute and polyphonous instruments like the vina.

There are also the demonstrational instruments like the *Grahabheda Pradarsani* and *Grāna Mūrcchanā Pradarsani* and concert instruments like the vina and the nāgaswaram. In addition, there is the *Pradarsana vīnā*, a śāshṭi vādyā (ஸாஷ்டி வர்த்தப்பம்) wherein one can play classical music and also illustrate the various facts, laws and phenomena relating to music. The truth relating to the Dhruva vina-

Chala vina experiment described by Bharata in his *Nātya sāstra* can be demonstrated and verified with this instrument.

The hemispherical resonator of the vina, the bucket-shaped resonator of the svarabat, the cylindrical resonator of the tuntina, the trapezoid resonator of the Santūr, the conical bore of the nāgaswaram the barrel-shaped resonator of the mridangam, the mortar-shaped resonator of the timila and the elliptical ring of the Pūjāri kai silambu present interesting study from the point of view of solid geometry. The resonators are of course *hollow*.

Bell-making is a great art in India. Bronze bells giving clear musical notes can be heard in many temples. In the Chidambaram temple, one can notice that the note of the bell and that of the conch blend beautifully. Both these instruments are played together during temple rituals and the notes given by them bear the *samvādi* (consonantal) relationship.

The facilities available for accurate tuning in stringed instruments deserves special attention. The beads threaded on the string in the Tambura near the bridge and the gliding rings over the langar in the vina and the gotṭu-vādyam enable finer adjustments in tuning. The heightening effect of the *jivāli* in the tambura is of interest from the scientific point of view as well.

The process of making the mridangam, suddha madalam and other percussion instruments is a great and intricate art. The fixing of the black paste on the right head of the mridangam to the requisite quantity has enabled the instrument to produce a beautiful tone.

### Rhythmical harmony

The concepts of rhythmical harmony and *tāla* exposition are distinct contributions of India to world musical thought. In an Indian concert, the performer on the percussion instruments, does not merely give time-beats. He provides a cross-rhythmical accompaniment continuously. In the absence of the rhythmical commentary of the mridangam player, much of the beauty underlying the musical construction of compositions and the series of *kalpana svaras* by the Principal will go unnoticed. Instruments like the mridangam and the art of dancing have kept alive certain aspects of rhythm all these centuries. Solo displays on the mridangam, (தனி வினிகை) expounding a chosen *tāla* just like a *rāga alāpana*, through the stages of Introduction, Exposition and Conclusion are particularly fascinating and thought-provoking. To listen to them is an artistic and rhythmic experience by itself.

One can notice the sense of *rasikatva* and high artistic taste when one critically studies the drums used as accompaniments to various kinds of music. The play on the drum *dakki* (டக்கி) along with the music of the *mukhavina* (முகவினை) in the stillness of the night in temple rituals is very pleasing. The drone pipe *dōnai* (ஓநை) used on such occasions provides a pleasing background of *sruti*.

### Musical stone pillars

The art of making musical stone pillars might be referred to in passing. These are marvels of sculptural and musical skill. Temples at Humpi, Lepakshi, Tādpatri, Tadicombu, Madurai, Azhagarkovil, Tirunelveli, Āzhvār-tirunagari, Kalakkad, Suchindram and Trivandrum contain excellent specimens of musical stone pillars. These pillars

were played upon with small hard stones held in the hand. They were used for providing drone accompaniment, musical accompaniment and rhythmical accompaniment. There is a stone nāgaswaram in the Azhwartirunagari temple which gives a fine tone.

In some temples, small pipes with turreted tubes have been scooped out of pillars. When blown into the orifice from one side, a tone corresponding to the tone of the ekkālam is heard and when blown into the orifice from the other side, a tone resembling the tone of conch is heard. The temple at Azhwartirunagari contains such a pipe. In the temple at Shanbagarāmanallur near Nānguneri, Tirunelveli District a bent conical pipe is scooped out across a square-shaped granite pillar. The cross-section of the pillar is about a foot. This pipe when blown from one end gives the tone of the ekkālam and when blown from the other end gives the tone of the in the Nat  
Centre for the Arts conch. During the temple rituals, instead of using the instruments Ekkālam and Conch, a trained blower blows from either end of the pipe, and achieves the same purpose. These pillars of stone deserve careful study.

The process of seasoning and preparing the *narukku* or the mouth-piece of the nāgasvaram is an intricate art. The art of making Ghaṭam, an instrument as old as the *Rāmāyana* is of interest. Resonant pots are made at Panruṭi and Mānāmadurai.

Even amongst rural folk, we come across interesting instruments like the *narakunda* or *tantipānai* (தந்தி பானை) and *gummati* (கும்மடி).

Every centre noted for the manufacture of musical instruments has developed a particular model. By mere

sight, one can say whether the instrument is a vina of Tanjore make, Mysore make or Trivandrum make.

### Classification

Musical Instruments are generally classified into :

- (1) *Stringed instruments*, where the sound is produced by setting in vibration, strings.
- (2) *Wind instruments*, where the sound is produced by the vibration of a column of air in a tube.
- (3) *Percussion instruments*, where the sound is produced by the vibration of a stretched membrane or skin or a piece of metal or wood. In *tāla vādyas*, the sound is produced either by striking, as in *tavil*, plucking, as in *morsing* or stroking as in *Urumi*.

Stringed instruments, (also called *chordophones*) are the *tata* तत *vādyas* and wind instruments (also called *aerophones*) are the *sushira* सुषिर *vādyas*. Percussion instruments of the drum class are called *avanaddha* अवनद्ध *vādyas* (*membranophones*) and those of the cymbal and castanet class as *ghana* घन *vādyas* (*autophones* or *idio phones*). நாம்புக்கருவி, துளைக்கருவி, தோல்கருவி and கஞ்சக்கருவி are the respective names for these four types of instruments, in Tamil.

*Lithophones* are the musical instruments made of stone. Musical stone pillars, musical stone pipes, stone gongs and xylophones made of resonant stone are examples.

### Chordophone

I. Stringed Instruments are of three kinds :—

- (a) The *plucked instruments*, where the strings are plucked by a plectrum, finger tip or finger-nail

and played : ex. the vina, rudra vina, gottu, vādyam, sitār, svarabat (the more correct name however is svaragat), sarode, nanduni, guitar-mandoline, svaramanḍala and harp. The drone instruments like the tamburā and ektār come under this group. The plectrum used may be of horn or plastics as in Svarabat and Bulbul tara, or of wire as in Vina and Gotṭuvadyam.

(b) The *bowed instruments*, which are performed on by friction with a bow (வீல் அல்லது கமான்) ; ex. the violin, sārangī, dīrūba, bālasarasvatī (tavūs or mayūri, மயில் வாத்யம்) and esrāj.

*Rāvanāstram*, the earliest bowed instrument known to human history had its origin in India,

(c) The *struck or hammered instruments*, wherein the strings are struck with a hammer or a pair of sticks either mechanically or otherwise and played ; ex. the piano, gettuvadyam and Santūr.

Of the stringed instruments, some like the tamburā, tuntinā, ektār and gettuvādyam are played on open strings and the rest like the vina and violin are played on stopped strings.

The vina is an example of a stringed instrument wherein some strings are played as open strings (ex. the three tāla strings) and the rest, stopped and played (ex. the four playing strings).

*N.B.*—Playing on *open strings* means causing the entire length of the string to vibrate all the time, as for

instance while playing the tambura. *Stopping the strings* means causing a fractional length of the string to vibrate. For example when a finger is placed on a string on the finger-board of a violin and the particular string bowed, the fractional length of the string from the bridge to the point of contact of the finger alone, vibrates.

The *plucked and bowed varieties* (where the strings are stopped) admit of two varieties :—

- (1) Those with a plain finger-board as the sārode and the violin, the strings being stopped by the fingers or by a piece of wood, hard glass or metal held in the left hand as in the Gotu-vādyam, Bhaṭṭa bin and Guitār.
- (2) Those with a finger-board with frets as the vīna, sitār, dīlrūba and tavūs.

The *plucked and bowed instruments* may again be classified into :

- (1) Those wherein the left hand fingers are in direct contact with playing strings as the sitār and vīna.

Here again there are cases wherein :—

- (a) The finger tips are in contact with the playing strings as in the vīna and violin ; and
- (b) The finger-nails are in contact with the strings i.e., glide along the sides or over the strings as in Sarangi and Sur sringāra respectively.

- (2) Those wherein the playing strings are contacted through an intervening object or mechanism, held or operated by the left hand ; ex. gotu-vādyam, bālakokil and bulbul tāra.

In the *Goṭuvādyam*, a cylindrical piece of stick is held in the left hand and is glided over the strings. In the *Bulbul tāra* the strings are contacted by pressing the keys of the key-board. This key-board is like a type-writer key-board.

- (3) Those wherein a wire plectrum is used (ex. *sitār*) and those wherein a horn plectrum is used (ex. *svarabat*). Some vainikas do not use the wire plectrum for plucking the strings; they pluck the strings with their finger nails specially grown for the purpose.
- (4) Those wherein the strings are manually plucked as *Vina*, *Goṭuvādyam* and *Sitar*; and those wherein the strings are automatically plucked i. e. through an electrical contrivance as the *Svavādita tambura* (automatic tambura) and *Paribhramana tambura* (automatic revolving tambura).

The piano and the *bulbul tāra* are instances of stringed instruments provided with a key-board.

Of the strings which are used for stopping and playing music, the string which gives the highest note is always reckoned as the *first string* and the other strings in the decreasing order of pitch are numbered accordingly. In the *vina*, the strings are always kept in *medium tension* and played; otherwise the pitch of the strings will get altered, every time they are pulled or deflected for the purpose of producing a *gamaka*. In the *goṭuvādyam* and the *violin* however, where the strings are *not pulled aside* for the production of *gamakas*, the strings are kept in *full tension*.

## Aerophones

### II. Wind Instruments are of two kinds :—

- (a) Those wherein the wind is supplied by some mechanical contrivance, commonly the bellows (துங்கா). The organ and the harmonium are instances of this class. These are called *Yantra vādyas*. In the modern organs, air is sucked from the atmosphere and pumped into the air chamber.
- (b) Those wherein the wind is supplied by the breath of the performer ex. Flute and *Nāgasvara*. These are called *Mukha vādyas*.

Here again, we have the mouth-blown and nose-blown varieties.

The mouth-blown varieties are of two classes :—

- (i) Those which are blown through vibrating reeds tongues or mouth-pieces. The clarinet, oboe, *nāgasvaram*, *mukhavīna* and the *sanāi* are instances of this class.
- (ii) Those wherein the wind is blown across orifices in the wall of the instrument, like the flute.

There are mouth-blown instruments which have finger-holes like the flute and the *nāgasvaram* and those which have no finger-holes like the *gaurikālam*, *tiruchinnam*, *ekkālam*, *kombu*, *reed dulcimer*, *bhūri* and the conch.

In the *tiruchinnam*, the mouth-piece is cup-shaped.

The snake-charmer's instrument, *magudi* (also called *bhujanga svaram*) is an instance of a compound wind

Instrument. It is provided with a tune-pipe (ஸ்வர நாடி) and a drone-pipe (ச்சுதி நாடி).

The *Nedunkuzhal*, furnishes a remarkable example of a long pipe wherein the wind, blown through a pipe in the centre feeds the upper part of the tube (*sruti nādi*) and the lower part of the tube (*svara nādi*). As music is played one hears it to the constant accompaniment of the drone note emanating from the top part.

Wind instruments are either of the *wood-wind type* like the *nāgasvaram*, clarinet and oboe, or of the *brass-wind type*, like the *tiruchinnam* and *kombu* (metallic horn). The curved (crescent-shaped) horn is called the *Piraikombu* (பிரைநக் கொம்பு) and the S-shaped horn, the *Kōnakkombu* (கோணக் கொம்பு). Sculptures of figures playing the *Konabūri* (கோணபூரி) are seen in many temples.

*Nāgapani* is a metallic horn, coiled like a snake and used by heads of Mutts. The blowing end has a circular hole and the open end is shaped like that of a serpent's head. The entire instrument consists of a single tube and is made of copper.

The pipes in wind instruments are cylindrical or conical in shape. The flute and the *nāgasvaram* are respectively instances of these two types.

There are *keyed* सकूचिका instruments like the clarinet and *keyless* instruments अकूचिका like the Indian flute.

There are wind instruments like the *Nāgasvaram* and Clarinet where the air is blown into the tube through a mouth-piece and instruments like the mouth-organ wherein the wind is alternately blown and sucked.

### Membranophones and Idiophones

III. Instruments of Percussion are usually time-keeping instruments. A few like the *nagara* and *bheri* were used in war. These two instruments were also used in the village *look-outs* in former times, to warn the villagers, whenever robbers and marauding plunderers were sighted at a distance. Some like the *tamukku* and *parai* are used by the State for publicity purposes.

To the class of drums belong the *mridanga*, *tabala*, *nagara*, *tavil*, *dolak*, *damaru*, *maddalam*, *suddha maddalam*, *panchamukha vādyam*, *udukkai*, *udal*, *urumi*, *davandai*, *chenda*, *timila* and *pambai*.

Drums may be classified into :—

- (1) Those played by the hand ; (*ātata आतत*) ex. *mridangam* and *geṭa beri*.
- (2) Those played with inanimate objects like sticks, (*vitata-वितत*) ex. *damārum* and *tambattam*.
- (3) Those played by hand on one side and with stick on the other side : *ātata-vitata आतत-वितत* ; ex. *tavil*.
- (4) Those which are self-struck ; ex. the *damaru* and *buḍubuḍuke*. The instrument is rattled i.e. rocked to and fro by the motion of the hand, to enable the knotted end of the string to strike the two faces alternately.
- (5) Those wherein one side is struck and the other side is stroked ; ex. *urumi* (उरुमि) the *perumāl-mādu* drum. *Urumi* is an example of a *friction drum*.

Drums may further be classified into :—

- (1) Drums with a single face (*Ekamukha vādyā*) ;  
ex. Tamukku.
- (2) Drums with two faces (*Dvimukha vādyā*) ; ex.  
Mridangam.

Amongst *Dvimukha vādyas*, there are instances like the mridangam wherein both the faces are played and instances like the chenda and timila wherein only one face is played.

- (3) Trimukha vādyā ; ex. Pushkara.
- (4) Drums with five faces ; ex. Panchamukha vādyā.

Drums may again be classified into :—

- (1) Drums with plain faces as the *udukkai* and *panchamukha vādyam*.
- (2) Drums with complex faces *i.e.* with two or three concentric rings of skin ; and with or without the black paste in the centre ; ex. the mridangam, *suddha maddalam* and *tabala*.

The mridangam stands as the finest example of a two faced drum with complex drum heads. On simpler drums, particular rhythmic phrases or *solkattu*-patterns are played.

Several kinds of cymbals are in use. These are exclusively time-keeping instruments and are made of metal. The *jālra* is a good example. It is largely used in *Bhajana* parties and *Kathā kālakshepams*. Larger cymbals (*Brahma tālam*) are used in temple ceremonies and bands. Different kinds of castanets are also common throughout India.

*Percussion instruments* may be broadly classified into :—

- (1) those with which a regular cross-rhythmical accompaniment can be provided in concerts ; ex. mridangam, tabala, kanjira, tavil, dolak ghaṭam and jālra ; and
- (2) those wherein such a thing is not possible ; ex. gongs, nagāra and bhēri.

*Tāla vādyas* may be classified into :—

- (1) *Pradhāna tāla vādyas*, i.e. those which are indispensable in concerts like the mridangam, tavil or tabla.
- (2) *Upa tāla vādyas*, i.e. those which can be used at the option of the performer or singer, like the kanjira, ghatam, dolak and conch.

*Tāla vādyas* may again be classified into :—

- (1) *Tunable* ; i.e. those which can be tuned to a desired pitch ; like the mridangam and tabala ; and
- (2) *Non-tunable* : i.e. those whose pitches are determined at the make, like the ghaṭam and jālra.

Of the time-keeping instruments, the ghaṭam and morsing are of special interest. The ghaṭam is the only rhythmic instrument without detachable parts and made of a single material. In morsing, the projecting tongue is plucked by the right hand and the mouth acts as the resonator.

Amongst the drums, there are those wherein the membrane is stretched over an open metallic frame as the

Kanjira, Tappattai and Sūryapirai, and those wherea the membrane is stretched over a hollow shell as the Damārum and Tabla.

Chordophones, Aerophones and Membranophones have resonators but not the Autophones or Idiophones.

### Konugol

*Konugol* is the art of reciting jatis in a pleasant manner. This type of rhythmic accompaniment provided by man is a peculiarity of Indian music. In addition to the primary rhythmic syllables like *ta*, *di*, *tom*, *nam*, other euphonious and rhythmic syllables like *taka*, *dhimi*, *talāngu*, *naka*, *jonu*, *niki*, *tari*, *dhīnuta* are used. The jatis are recited sometimes in a prosaic manner and sometimes in a musical manner. *Konugol* solos when rendered by melodious and impressive voices will be interesting to hear. Experts in this art are able to recite jatis even in the sixth degree of speed. This art affords plenty of scope for the exercise of one's creative faculty.

### Other Systems of Classification

#### 1. Campass

From the point of view of the compass or the number of octaves that can be played, musical instruments can be classified into :—

- (1) *Chatusthāyi vādyas*, wherein music ranging over four octaves can be played ; ex. Violin.
- (2) *Tristhāyi vādyas*, wherein music ranging over three octaves can be played ; ex. Clarinet.

- (3) *Dvisthāyi vādyas*, wherein music ranging over two octaves can be played ; ex. Kinnari.
- (4) *Ekasthāyi vādyas*, wherein music ranging over one octave can be played ; ex. Mukhavina.
- (5) *Ardhasthāyi Vādyas*, wherein music extending over only half an octave can be played ; ex. Magudi.

There are also instruments with a compass of  $3\frac{1}{2}$  octaves (ex. the *Vina*) and  $2\frac{1}{2}$  octaves (ex. the Indian flute). The former will be a *Sārdha tristhāyi vādyā* and the latter a *Sārdha dvisthāyi vādyā*. Instruments with a range of  $1\frac{1}{2}$  octaves can be called *Sārdhaikasthāyi vādyas*.

## II. Utility

From the point of view of their utility in concerts, musical instruments may be classified into :—

- (1) *Sruti vādyas*, which are instruments used only as drones ; ex. the tamburā, ektār, dotār, tuntina, sur sōta, donai ottu, and sruti box.
- (2) *Tāla vādyas*, which are instruments used only as rhythmic accompaniments ; ex. the mridangam, tabla, ghaṭam, kanjira, tavil, ḍolak, morsing, gettuvadyam, jālra, chiplā and klinikiṭṭu.
- (3) *Sangita vādyas*, with which musical pieces and rāga alāpanas can be played ; ex. the vina, violin, goṭuvādyam, flute, nāgasvaram and jalatarangam (udaka vādyam).

All these three types of concert instruments are represented in the stringed, wind and percussion varieties. The following Table gives examples for each of these :—

Table XXIII

Variety	Used as	Examples
Stringed	—sruti vādyā ... —tāla vādyā ... —sangīta vādyā ...	tambura and ektār. gettuvādyam. vina, violin and gotu- vādyam.
Wind	—sruti vādyā ... —tāla vādyā ... —sangīta vādyā ...	ottu, doṇai, sruti upāṅga and sruti box. conch. flute, nāgasvaram.
Percussion	—sruti vādyā ... —tāla vādyā ... —sangīta vādyā ...	sruti sthambha (musical stone pillar) mridangam jalatarangam, tabla tarang and ghanṭā tarang.

### III. General Use

From the point of view of general use, musical instruments are classified into :—

- (i) those used in *concert music* ; like the vina, gotu-  
vādyam, flute, mridangam and jalatarangam.
- (ii) those used in *temple music* ; like the metallic  
horns, trumpets, bhūri, kuḍamuzhā (குடமுழா)  
kanaka tappaṭṭai, sanna dhol and uḍal.

- (iii) those used in *martial music* ; like the conch, dundubhi and bhēri.
- (iv) those used on royal occasions like the coronation of a king. *Abhisheka dundubhi* is an example.
- (v) those used in *folk music* ;  
tuntina, nedunkuzhal, cymbals.
- (vi) those used for demonstrating the various facts, laws and phenomena relating to music like the Pradarsana *vīna* and Graha bheda pradarsini.

#### IV. Number of notes that can be produced at a time

(a) *Monophonous* i.e. capable of giving only one note at a time ; ex. human voice, flute and nāgasvaram. These are called *Ekadhvani vādyas*.

(b) *Polyphonous* i.e. where more than one note can be played at a time ex. (*vīna*, violin and jalatarangam). These are called *Bahudhvani vādyas*.

#### V. Status

Concert instruments like the *vīna*, flute and *gōtuvādyam* enjoy the status of *primary instruments* or *ayan vādyas* while others like the violin and *sārangī* are mere *accompaniments* or *pakka vādyas*. *Primary instruments* are either performed solo or to the accompaniment of other instruments. Eminent violinists sometimes give solo performances on their instruments. The violin on such occasions attains the status of a primary instrument.

The *vīnā* is said to be a *pavitra vādyā* on account of its association with Sarasvati, the Goddess of learning and music.

*Sushkam*, *Gītānugam*, *Nrīttānugam* and *Dvayānugam* is another classification of instruments.

*Sushkam* refers to instruments sound solo :

*Gītānugam* means that the instrument is used as an accompaniment to vocal music.

*Nrīttānugam* denotes instruments used as an accompaniment to dance ;

*Dvayānugam* or *Ubhayānugam* denotes instruments used as accompaniments to both vocal music and dancing.

## VI. Manner of Play

- (a) *Manually played*: i.e. instruments played by the hand like the *vīna*, violin, flute and *mridangam*.
- (b) *Automatically played*: i.e. instruments like the *Svavādita tambūra*, Gramophone, Pianola, Musical box and Clock chimes which play of their own accord when key is given or some other electrical device is put in operation.

## VII. Structure

- (a) *Suddha vādyā*: i.e. Instruments like the *vīna*, violin, flute and *nāgasvaram*, which reflect a single unitary pattern.
- (b) *Misra vādyā*: i.e. an instrument wherein two or more types of instruments are blended together to form a composite instrument.

*Jalectromonium* or *Jalectrum*, which can be played separately as a harmonium or jalatarangam and also played in combination is a good example.

The *Pradarsana vīna* is an example of a *samashṭi vādyā* (ஸமஷ்டி வாத்யம்) in as much as it can be used as a Tambura, *Goṭuvādyam* and a Demonstration instrument.

### VIII. With or without drone-coupling

(a) *Sakala vādyā* i.e. wherein the drone is incorporated. In the *vīna*, there are the drone strings in addition to the playing strings. In the *magudi* there is the drone pipe in addition to the tune pipe. In the *Nedunkuzhal*, there is the drone part in addition to the tune part.

(b) *Nishkala vādyā*: i.e. wherein there is not the drone coupling. ex. the violin and svarabat. When such instruments are played, a separate drone like the tambura has to be used.

### IX. Stationary or Portable

Instruments like the *sthira vīna* were mounted and kept fixed on the banks of rivers. The currents of wind dashing against them set the strings in vibration. This instrument corresponds to the Aeolian harp. The portable concert *vīna* is called the *chara vīna*. The organ is an example of a musical instrument kept stationed at a particular place. The *Ākāsa vīna* was tuned and kept tied onto the branch of a tree. The current of wind set the strings in vibration.

### X. Derivative name or Arbitrary name

(a) *Idai surungu parai* (இடை சுருங்கு பறை) i.e. *damaru*, is a derivative name, because the shell is narrow in the centre. It is a waisted drum.

(b) Tavil is an arbitrary name.

(c) Some instruments bear *onomatopoetic names*.

The instruments: *Jhallari*, *buḍubuḍukai* and *urumi* are examples. They are named after the sounds they produce.

### XI. Used singly or as a pair

Mridangam is used singly. But *jālra*, *chipla*, *brahma tālam* and *truchinnam* are used in pairs. The instrument *pambai* consists of a pair of cylindrical drums.

### XII. Posture in play

(a) Instruments kept in front of the performer on the floor and played ; ex. *Gōṭuvādyam*, *Pradarsana Vina*, *Gettuvādyam*, *Harmonium* and *Damāram*.

(b) Instruments held approximately in the horizontal posture and played ; ex. *flute* and *vīna*.

(c) Instruments kept in the vertical posture and played ex. *bheri*, *kanjira* ; sometimes the *vīna* and the *tambura* are kept in the vertical (*ūrdhva*) posture and played.

(d) Instruments held in the oblique posture and played ; ex. *sitār*.

(e) Instruments suspended from the shoulder or neck and played ; ex. *Idakka*, *timila* and *chenda*.

Some instruments are tied on to the waist and played ; ex. *kinikitū*.

Instruments like the *suryapirai* and *chandrapirai* are tied on to the forehead above a padding of cloth and played with sticks.

\* \* \*

The human voice (*மிடற்றக் கருவி*) is referred to as the *gātra vina* and the ordinary concert *vina* made of wood as the *dāru vina*.

The vibrations of solid structures have been made use of in music; *jālra*, *chipla* and *jalatarangam* are examples.

The panpipes are used in Rumania and in the countries of South America.

### E v o l u t i o n

Of the stringed, wind and percussion groups of instruments, the percussion varieties are the oldest. The idea of a drum was suggested to man by the bird, wood-pecker, which produced a drum-like sound by hitting the hollow trunks of trees with its beak. We come across wind and stringed instruments at somewhat later stages of human history. Before the highest type of the percussion group was reached, many forms of wind instruments had come into existence; and like-wise before the highest type of the wind instrument group was reached, many forms of stringed instruments had come into existence.

The following instruments illustrate roughly the main stages of evolution under each group:—

#### Percussion group:—

##### Autophones or Idiophones

- (1) Stone-gongs, lithophones and rude castanets.
- (2) Metallic cymbals.

(3) Xylophones.

(4) Udaka vādyam or jalatarangam.

### Membranophones

- (1) Drums with an open frame *i.e.* a single membrane drum ex. tambaṭṭam, magudam, and kanjlra.
- (2) Pot-drums (*kuḍamuzhā*).
- (3) Wooden drums of the conical type.
- (4) Drums with skin on both sides like the ḍolak and tavlī.
- (5) Drums capable of being tuned to a desired pitch.
- (6) Drums with complex drum-heads.
- (7) Panchamukha vādyam and tablā tarang.
- (8) Mridangam with the black paste at the centre of the right head.

### Wind group :—

- (1) Conch.
- (2) Horn, kombu, and long musical pipes without finger-holes.
- (3) Gourd pipes.
- (4) Reed dulcimer; pan-pipes.
- (5) Musical pipes with a few finger-holes.
- (6) Musical pipes of the flute species with 7 or 8 finger-holes.
- (7) Musical pipes with mouth-pieces as the nāga-svaram and sanāi.
- (8) Wind instruments with a key-boad; ex. the harmonium and the organ. These instruments are of European origin and are only a few centuries old.

**Stringed group :—**

(Here the plucked varieties precede the bowed varieties).

- (1) Bow-string and Bow-harp.
- (2) Instruments performed on with a primitive bow like *Rāvana hasta* and *Cocoanut shell violin*.
- (3) The primitive lute.
- (4) Ektār and tuntinā with resonators.
- (5) Svaramandala.
- (6) Kinnari with frets for half or two-thirds part of the finger-board. (Chordophones of this type are depicted in the Halebid and Belur sculptures).
- (7) Vina with movable frets (eka rāga mela vīna).
- (8) Vina with fixed frets for the entire part of the finger-board ; ex. the Rudra vīna and the Tanjore vīna (sarva rāga mela vīna).
- (9) Mahānāṭaka vīna (goṭuvāḍyam).
- (10) Bowed varieties of the advanced type : the violin and the sārangī.
- (11) The mechanically plucked, struck or hammered varieties and provided with a key-board and manually played ; ex. the harpsichord and the piano.

The remote ancestor of the piano is the *sata tantri vīna* of ancient times, played with two small sticks.

- (12) The automatically played ; ex. *svavādita tambura* and *Paribrahmana tambura* in the former the strings are plucked through an electrical

contrivance. The Paribrahmana Tambura is also worked electrically. The resonator has three sets of four strings and as it relates on its own axis, strings are plucked by a plectrum. Mounted on a stean in close proximity. Pianola also is an example.

A detailed study of a musical instrument can be made under the following heads :—

1. Its name ; significance if any, attached to the name.
2. Whether the name is derivative, arbitrary or onamatopoetic. Udukkai is called *Idai surungu parai*, because of its waisted structure i.e. narrow in the centre.
3. The main head and the sub-head under which it is classified.
4. Whether polyphonous or monophonous.
5. Materials used in its manufacture.
6. Its varieties ; the nāgasvaram for example admits of the two varieties : *timiri* and *bāri*.
7. Its construction.
8. The parts which are visible and the parts which are concealed from view.

The damper in the piano and corner blocks and the bass bar in the violin are inside those instruments. A small part of the bass bar can however be seen near the left *f* hole of the violin.

9. The total number and names of its parts.
10. The detachable or removable parts and the fixed parts. In the violin, the tail-piece and pegs are removable parts but the bass bar is a fixed part.

11. Whether the instrument is provided with a sruti coupling : ex. vina, gotuvādyam, nedunkuzhal and magudi.

12. (a) If a *chordophonic* instrument,

- (i) The number of its strings; of the strings used, how many are of metal or of gut or of silken thread wound round by silver coil.
- (ii) The gauge numbers of the strings used.
- (iii) The notes to which the strings are tuned.
- (iv) The strings that are stopped and the strings that are played as open strings.
- (v) Whether provided with tāla strings and sympathetic strings.
- (vi) The systems of tuning adopted—panchama sruti, madhyama sruti etc.
- (vii) Whether provided with a key-board as in the piano and bul bul tārā.

(b) If an *aerophonic* instrument,

- (i) Whether there are finger-holes, as in the flute or is a plain tube as the tiruchinnam.
- (ii) The number of the finger-holes.
- (iii) Whether it is a *keyed* (ex. clarinet and oboe), or a *key-less* instrument (ex. Indian flute and nāgasvaram.)
- (iv) Whether it has a cylindrical bore or a conical bore;
- (v) Whether the tube is straight, curved S-shaped or coiled like a serpent.
- (vi) Whether it is a single reed or a double reed instrument.

(vii) Whether provided with a key board as in the harmonium and organ.

(c) If a *membranophonic* instrument,

- (i) The number of its faces ;
- (ii) Their dimensions ;
- (iii) Whether they are simple or complex ;
- (iv) Whether they are tunable.
- (v) Whether the notes given by the different faces bear any relationship.

(d) If an *autophonic* instrument,

- (i) Its construction, shape and the shape of its component parts.
- (ii) the pitch of the note given by it.

13. Its compass and tone colour.

14. Technique and styles of play and the technical terms used in this connection ; *Pidi style*, *Jāru style* etc.

In the sārangi, the finger nails of the left hand glide along the sides of the playing strings. In the ghaṭam, the finger-nails sometimes strike the surface of the pot.

15. Possibilities in speed.

16. Limitations in the playing of gamakas.

17. Its status ; whether used as a primary instrument (அயன் வாத்தியம்) or as an accompaniment (பக்கவாத்தியம்) or both.

18. Whether a concert instrument or one used in temple music, martial music or folk music.

19. Whether used as a concert instrument or demonstration instrument or both.

20. The purposes other than musical, to which the instrument is put to.
21. Whether practised extensively or cultivated only by a few.
22. Whether portable or stationary i.e. kept fixed at a place.
23. The posture or postures in which the instrument is held and played; ex. the vina is held in both the vertical and horizontal postures and played.
24. Places noted for the manufacture of the instrument.
25. Whether it belongs to any group of instruments. For example the instruments : Kombu, Timila, Suddha maddalam, Idakkā and Chennala, (செந்றாலா) together constitute the *Panchavādyam* in Kerala.
26. Its geographical distribution.
27. Whether an All-India instrument like the mridangam or a provincial instrument like the chenda.
28. Its origin and history. The various stages through which it passed through, before attaining the present form. The names of the early pioneers and later specialists in this instrument. Also the history and evolution of the technique of its play. The various works in which the instrument is referred to.

---

## CHAPTER X

### SANGITA MELA - ORCHESTRA

*Brinda gāna* is collective music. (Brinda means group and gana is music). When it is a choir or a group of singers it is called 'Gayaka brinda'. When it is a group of instrumentalists it is called 'Vadya brinda'. When it is a group of dancers it is called 'Nritya brinda'. The Naubat is a *Vadya brinda*.

In ancient times, most of the performances were given in open air. The Theatre in Nagarjunakonda is an open-air theatre. Brinda ganam naturally became more popular than individual performances. Vadya brindas were frequently used to provide accompaniments.

Orchestras have existed from ancient times. They have existed during the times of the ancient Jewish kings and the Pharoahs of Egypt. There is the reference to the *Vina ganagin* in the Vedas. The orchestras of ancient and medieval times in all countries performed only melodic music. The compass of the orchestral music was also of a limited range.

The earlier orchestras consisted of drums and stringed instruments like the harp. Harp and lyres were played on open strings. Manickavachagar in his *Tirupalliyezhuchi* refers to a 'tata kutapa' when he says 'Vinaiyar oru pal, Yāzhinar oru pal'.

The ancient name for orchestra in India was *Kutapa*. In ancient tamil literature, the word *Palliyam* (pal, i.e.,

pala-many; iyam-instrument) denoted the same concept. The word *Mela* superseded the term *Kutapa* during the medieval period. Thus the term *Sangita mela* was used to denote the orchestra which performed classical music. Shahji Maharaja in his opera *Pallaki seva prabandham* refers to the *Sangita mela* in the song “*Singarampu Pallaki*” in *Sankarabharana* raga, *Chapu* tala. The *Sangita mela* was maintained till Serfoji’s time (1798–1832) in Tanjore. Afterwards it was disbanded. This band performed whenever distinguished visitors came to Tanjore. There are descendants of the performers of the *Sangita mela* even now in Tanjore.

The terms ‘*Naiyandi melam*’ and ‘*Urumi melam*’ denoted the folk bands. The *Naiyandi melam* consisted of performers on the *Nagaswaram*, *Ottu*, *Tavil*, *Pambai*, *Kinikittu* and *Tamukku*. There were two performers on some of these instruments. The rhythmic element was very dominant in the performances of the *Naiyandi melam*. In the *Urumi melam* the drum ‘*Urumi*’ dominated the entire performance. *Chenda melam* is popular in Kerala.

The *Kutapas* are referred to in Bharata’s *Natyasastra*, Chapter XXVIII sl. 4–6. The *Sangita Ratnakara* of Sarngadeva deals with the topic of ‘*Vrinda Lakshana*’ at the end of Chapter III (Prakirnaka *Adhyaya*). The classification of *Kutapas* into *Uttama*, *Madhyama* and *Kanishtaka*, according to the sizes (*i.e.* the total number of performers) of the *Kutapas* is referred to therein. *Kutapas* are referred to by *Kumbharāna* in his *Sangita Raja*. The *Kutapas* provided accompaniment to dramatic performances in ancient and medieval times. Since Indian music is melodic, the orchestras herein have been so designed as to perform melodic music. The modern

western orchestra is constituted to play music extending over a wide compass of seven octaves. In India the compass of the music performed rarely exceeds four octaves and the orchestra is naturally designed to suit the indigenous needs.

In the medieval period there was a sprinkling of wind instruments in the orchestra. In the modern orchestras, the stringed, wind and percussion instruments are represented in their proper proportion. The plucked and wind instruments considerably enhance the tonal richness of the modern orchestra.

Special compositions for being played by Vadya brindas have been composed from medieval times. These compositions were composed taking into consideration the technique, compass, speed and possibilities in gamakas of the various instruments. These compositions kept alive the finger technique. With the emergence of new musical instruments with captivating tone-colour and with the appearance of the compositions of Tyagaraja flooded with sangatis, the modern orchestras are able to give a richer, substantial, colourful and charming performances. *Gamana gitas* (Marches) and *Mukha gitas* (Overtures) have now been composed for being performed by orchestra in full strength.

Melodic orchestras concentrate more on *Melodic harmony*, i.e., the harmony resulting from the playing of instruments of variegated tone-colour in unison and in octaves. The rhythmic harmony provided by the mridangam and the upatala vadyas adds lustre and charm to concerts by melodic orchestras. The huge orchestras of the west are constituted to play music in several parts.

Tana varnas, Ragamalikas and Kritis of Tyagaraja like 'Darini telusu konti' (Suddha saveri raga), 'Najiva dhara' (Bilahari raga), 'Nagumomu ganaleni' (Abheri raga) and 'Giripai nela konna' (Sahana raga) are ideal pieces for a melodic orchestra. Parts of the composition are assigned to various instruments or groups of instruments and all of them join and play when the pallavi comes. The alternation of the music by the parts and the whole group as well as the *Ghana-naya* effects, considerably heighten the charm of orchestral performances. Melodic orchestras can perform classical music, popular music, light music and martial music.

It is erroneous to think that the concept of orchestra is foreign to Indian music. Performances by groups of instrumental players have taken place from ancient times. Taking into consideration that Indian music is essentially melodic, only orchestras playing melodic music could have existed from early times. The limited compass of India musical instruments is also an evidence to prove that anything like an orchestra playing harmonical music in four parts could not have existed in India.

There are *vādyā* prabandhas i. e. special compositions intended for being played by instruments and groups of instruments. There was the *Tata kutapa* (stringed band), *Vamsaka brinda* (band of wind instruments), and *Avanaddha kutapa* (band of drums). An *Avanaddha kutapa* is even now performing during important rituals in the Temple of Tooth in Kandy, Ceylon. This *Kutapa* consists of performers on 24 drums and the hall wherein they play is called the Hall of drums.

There are orchestras designed for playing classical music and orchestras designed for playing folk music.

The former is called *Sangita mela* in South India and the latter as *Naiyāndi mela*. The *Naiyāndi mela* is a rustic band consisting of performers on the *Nagasvara* and the drums; *tavil*, *pambai*, *kinikittu* and *tamukku*. The *Sangita mela* is a refined orchestra. It was designed to perform high class classical music. Performers in the *Sangita mela* pursued the profession as a hereditary calling. Even now there are persons who claim to be descendants of the performers of the *Sangita mela gharāna* in Serfoji's court.

From the structure of the Indian musical instruments of ancient times, it is clear that anything like a high class music could not have been played. With the development of instrumentation and emergence of new musical instruments with varying and attractive tone colour, a more enjoyable form of orchestral music came into existence. Complicated techniques of play were also evolved. Beautiful compositions for being played by orchestras came to be composed. Performances by the modern full-fledged orchestra provide first-class entertainment.

Small orchestras in some form or other have been in existence in India from early times. The *Naubat* (literally nine performers stationed in balconies over the arched gateways of cities, palaces, mansions, mosques and important mausoleums and tombs and the *Periya melam* (the Tanjore *nāgasvaram* band) were later developments. It is recorded that Emperor Akbar took delight in performing in the *Naubat*. In all these, cases, the instruments merely repeated the chosen tune or tunes in unison and perhaps occasionally doubled them in the octaves. The number of performers usually ranged from five to twelve and in some cases it was twenty-four.

But the idea of having a certain definite proportion in the number of stringed and wind instruments with a view to produce a beautiful, consolidated, pleasing and rich tonal volume, at the same time giving an effective and proper representation to the tone colour effects of the different instruments is a thing of recent growth. *Orchestral music is absolute music in its purest form.* A classical piece like the Sahāna kriti, 'Giripainela' of Tyāgarāja may be heard respectively from a vocalist, an instrumentalist and an orchestra. Any *rasika* will immediately feel the enriched effect in the last case, on account of the various qualities of the tone of the different stringed, wind and percussion instruments constituting the orchestra.

Indian music is essentially melodic in its character and *melodic orchestration* is therefore the only possibility if the purity of the rāga system is to be preserved intact. Select pieces or the classical composers might be chosen and *scored* for the orchestra.

*Scoring for the orchestra* means the assignment of the different parts of a musical composition to the component groups of instruments forming the orchestra. In a Varna, Kriti or Rāgamālika, while the entire orchestra can play the pallavi, the anupallavi and each of the succeeding charanas can be assigned respectively to (1) Violins (2) Veena (3) Flutes etc., the full orchestra playing the pallavi at the conclusion of each of these sections. The mridangam can provide the rhythmic accompaniment when the full orchestra performs and other tāla vādyas like the Kanjira, Ghatam and Morsing may respectively accompany when smaller groups of instruments play. In a tillāna composition, when the solkaṭu passage is sing-

a percussion instrument alone can play. In a rāgamālikā composition, after a group of instruments had played a particular charana including the chiṭṭa svara, the full orchestra can join in the makuṭa svara passage and follow it up with the pallavi. In the viloma krama passage, the different groups of instruments may play the parts in the reverse order and thus contribute to the total effect. In tālamalikās' different laya vādyas can be used, one for each section. In rāgatālamālikas, the sangita vādyas as well as the laya vādyas can be changed for each section. The alteration of tone colour effects, coupled with the intelligent sequence of instruments and the neat, clean and polished play of the performers will make the orchestral performances both an education and an entertainment. Particularly in rāgamālikas and rāgatālamālikas, the change of instruments for the several sections will produce a vivid, aural impression.

### Conductor

The entire orchestra is in theory a single instrument and the conductor is supposed to play on that complex instrument. A piece rendered by the same orchestra but under the direction of two different conductors will produce different effects. The conductor of an orchestra must possess plenty of musical imagination and a natural feeling for *orchestral colouring*. He must possess patience, alertness and a keen musical ear and be able to identify the tone colour of every instrument even while the full orchestra is performing. Lastly he must be able to interpret the pieces, enter into the spirit of the compositions and work out the *ghana-naya effects* properly.

An orchestral performance helps an audience to get an idea of the shape, construction, tone colour, technique and

manner of play of the various concert instruments. The principles underlying the seating plan of performers, the assignment of parts and the number and proportion of the several types of instruments are revealed to them. The collective tone of each group of instruments as well as the pleasing and balanced tone ensemble of the whole group is appreciated. An efficient orchestra can provide accompaniment to operas and dance dramas. The association of particular instruments with particular characters (Pātra vādyas) will have a delightful effect. Overtures and Marches when performed by orchestras in their full strength will be very impressive. Orchestral performances provide a feast to the ear and the eye on account of the well-defined balance of the tonal forces, the harmony of tone-colour, the seating plan of performers and the comprehensive picture of instrumentation in all its aspects.

Sometimes it may happen that when an orchestra performs at a Luncheon party or Evening party, the attention of some of the performers gets distracted by the coming guests and the colourful costumes worn by invitees. The result will be a slight decline in tonal strength. The conductor should immediately pull up the performers on such occasions and see that they play well.

### Appeal of Orchestral music

On account of the tonal strength, orchestral concerts have a mass appeal. Even the most difficult compositions can be made popular through orchestral renderings. The senior performers with a good degree of technique and creative faculty in them can play alāpanas, niraval and kalpana svaras and keep to the orthodox kachcheri plan. The contrast of individual tone colour, the tonal balance

and the harmonious blending of the tone colour of different instruments, all have a powerful appeal. Besides, an orchestra can conveniently accommodate, three or four *upa tāla vādyas*. The audience get an opportunity to know something of the tone colour, technique and possibilities of these *upa tāla vādyas*. The *upa tāla vādyas* can rightly find a place even in the ordinary kachcheri. The seating plan of the performers on such occasions will present an impressive sight. The presence of additional rhythmic accompaniments has a healthy influence on the mridangam player and he acquires himself much better. A feeling of earnestness and an anxiety to give their best are noticed in the performers on such occasions. The mridangam player instead of being worked right through, gets his deserved share of rest on such occasions. The combined rhythmic harmony and the spicy rhythmical accompaniment of the *upa tāla vādyas*, while playing individually or collectively produces a delightful effect. Morsing is an interesting *upa tāla vādyā* of the plucked type, and belonging to the monophonous group. Capable as it is of being tuned to the *ādhāra* *sruti* of the performer, it always proves a successful rhythmic accompaniment.

An orchestra is, in a sense a democratic institution. It gives opportunities for even second class performers to sit along with the first class performers and perform. The performers in an orchestra should always be *mentally alert*. They should quickly grasp and respond to the directions of the conductor. The performances of orchestra, which have no conductors to direct them, will be characterised by lifelessness and monotony. For orchestras of less than ten performers, there may not be the necessity for a conductor. For large orchestras, a conductor is absolutely

necessary, both for keeping up the precision in rhythm and for reminding the performers of the correct sequence of sangatis, especially when long pieces like *Dārini telusukonti* (Suddha sāveri) and *Nāīvādhāra* (Bilahari) are played. Performers need guidance because they play from memory and not with music sheets before them. To listen to a *Sata vādyā brinda gāna* (orchestra composed of a hundred instruments) will be a rare treat to the ear and an experience by itself.

A singer takes a certain risk when he gives before-hand a programme of his concert and includes in it such pieces as *Nagumomū ganaleni* (Abheri), *Darini telusukoni* (Suddha saveri) and *Nāīvādhāra* (Bilahari). If by some accident, he catches cold or suffers from sore throat on the day of the performance, he will not be able to do justice to pieces teeming with madhyamakāla sangatis. But in the case of an orchestral performance, there is no such problem. The performers go on playing the pieces mentioned in the programme sincerely and to the best of their ability. The surrounding environments and the whims and fancies of the listening audience have only a negligible effect upon them.

CHAPTER XI  
MUSICAL COMPOSITIONS

Lakshana gita

Mayamalavagaula raga—Matya tala.

15th Rāgāṅga rāga

{ s r g m p d n s  
 { s n d p m g r s

|. o |.

|. o |.

SECTION 1 (*Sutra khaṇḍa*)

d d p p m g m g r s  
 ra vi ko . . t̄l te . . ja  
 d p m p m g m g r s  
 ma . bā . . nu bhā . . va

r r g r g m p p m g  
 gu na ga na bha ṭa bha . . va  
 m g r g r s r s n d  
 pa ri pā . li ta Pā . nda va

S ;	r ;	g ;	r ;	s ;	n ;	d ;	p ;
dha	vi ta	su ra	sa . tra va	nu ta mru du	pa da	pal . la	va
n d N	d p	d p M	G M	d d	p m	g r	
rē . re	sa ra	sa kri pā	bhān gā	ta ta	cha tu ran .		
S ;	<i>an tarī</i> { g m	p d n s	g r i g	r ;	s n d n		
gā .	su bha	. . . ngā	ā . ru .	dha kha	ga tu ran .		
S ;	;	;	;	;			
gā .	.	.	.				

SECTION II (*Upāṅga khanda*)

<i>jāṅga</i> { G M	p d	d p M	G m p	p d	d p m p
Rā gān	ga .	Mā . yā	mā la va	gau .	. . . la

Mayamalavagatia raga—Matya tala (contd).

L.	O	Y	T.	L.	O	Y	T.
d p i i i	d p	D d p	p m m d	d p	i i i i i		
u pā . . n g a	Sā .	lan . . ga	nā . . tā	Chā .	yā . . .		
p p i i i g	i i g	r r S	s r i g m	P	d p i i i g		
gau . . la	Man .	ga la kai	si h Me .	.	gha ran . ji		
r i g i r i	i i n	d d p m	d d p n	d p	m g r s		
Me . . cha	bau .	li Ta . . kka	Nā . . da	ra . .	ma . . kri ya		
s d d p d d	p m	p m g r	r r r s	n s	r r S		
Pā . . d i	Re .	va gū . . pt	Kan . na da	ban .	gā . . la		
d d d p	m p	d n s r	d n s r	i r	g m i p m		
Gau . . la	La li	. . . ta	Gu . . jja ri	Gun .	da . . kri ya		

g m p d p d n ū .  
 Ma la ha ri Bau . . ū .  
 d g r i s n d p d n ū .  
 Dē . va ran . ji a . . gni  
 S ; || g m p d n ū .  
 re . || su bhā a . . nga  
 S ; ; ; ; ; ||  
 gā . . . . ; ; ||

d p m p m g m g r i s  
 Ā . . rdra dē . . . si  
 r i s u d p m p m g r  
 go . cha . kra . na . ga ru  
 g r i r g r r s n d n  
 ā . ru . dha kha ga tu ran .  
 ; ; ; ; ; ; ; ; ; ;

SECTION III (*Bhashanga khanḍa*)

d d p p m g m g r i s r i r g i g m p p m g  
 bhā . shā . . nga rā . . ga Sau . rā . . shtra Pū . ri vi

Mayamalavagaula raga—Matya tala (contd.)

।	०	।	।	०	।
đ p i m p	m g	m g i s	m g i g	i i	i i n t
Gau . dí pan	. tu	Ma . ru va	Sa . ve .	. ri	Ma . la va
s i i	g g	i s n d	i s i n	i s	i n d p
Pan cha ma	Pū .	. rna pan .	cha ma Mā .	rga dē	. dí Rg .
n d N	d p	d p M	G M	d d	p m g r
ma ka ll	Pa ru	. , ju	Gau d	Va sa	. nta rā .
s ;	g m	p d n i	g i r g	i r	i n d n
gā ;	su bha	. . . nga	g . ru .	dhā kha	ga tu ran .
S ;	;	;	;	;	
gā ,	,	,	,	,	

# TANA VARNAS

Composer—Vina KUPPAYYA

$\left\{ \begin{matrix} s & r & g & m & p & d & n & s \\ s & a & n & d & p & m & g & e & s \end{matrix} \right.$

29. I. Sankarabharana raga—Adi tala.

1. ஸாமி விள்ளே கோரி  
கால மருது கொள்ள திரா  
2. தாமஸமு ஸேயக  
தயஜுட்டரா குமாரா  
3. நீரஜாக்ஷி ரீ ஸைப

1. ஸாமி நின்றே கோரி  
ஷால மஷலு கோஸ்ரை  
2. தாமஸமு ஸேயக  
தயஜுட்டரா குமாரா  
3. நீரஜாக்ஷி நீ பீ

I.	O	O
<i>Pallavi</i>		
s ;      n s d n    P + m p      G $\overset{\sim}{M}$	P - d n P + d n      s s i n d p d n	
ss .      . . . .    mi . .    si .	ane . . . .    ko .      . . . . . n i . .	
s i d    p m P + p m g r    s r g s	s p d n S + p m	s r g m e P d n
chā la . . . ma ru . . . lu . . .	ko : : : .    nna .	. di . . . ra . . .

### Sankarabharana raga—Adi tala (Contd.)

*Ettugada svaras*

1. P , M , P , G M - R g

S , - R , N

, S R G m ||

2. p D p m g - m P m g m - r G r

s n d n - p d n s

R - n S r g m ||  
(r g)

3. M d p m g - M p g m - r g S n

s m g r - s n d n

s r g m P - g m

p d n - p d n s r - s g R - s n d n

S r n d - P d

m g r s - r G m ||  
(s r g m)

4. P m p g m r g S - m g r s n p

D n s r s N

s r g m P , d p

S n R s - m g r i g S - n p d n

S S - n d P

m g r S - r g m ||

28.

## II. Kambhoji raga-Adi tala

$$\left\{ \begin{array}{l} s \ r \ g \ m \ p \ d \ i \\ s \ a \ n \ d \ p \ m \ g \ r \ s \end{array} \right.$$

ப. தருணி வீணாநுபாவீ-தாளலேதுரா

ப. தஷணி நின்கு வாசி-தால்லேதுரா

அ. தரவோ வெவலவீன மு-தியாகேச ஜூக்திச

அ. ஧ரலோ வெல்ஸிமஶ்ரி-த்யாகேஷ ஜார்஦ிஷ

ச. ஸ்ரீஸ்ருதி ராரா

ச. ஸரஸ்கு ராரா

## \*Kākali Nisbāda.

I.	O	O
<i>Pallavi</i>		
P D S - r n d p - d s r g m m	g g - r R s - mg	r g s s $\tilde{N}$ d p
.. . . . . . . . . . . .	nnu . . . . . . . . . .	.. . . . . . . . . . .
ta ru pi . . . . . . . . . .	nnu . . . . . . . . . .	.. . . . . . . . . . .
d s r m m g - s r g m p d - m g p d	r S n d p - d p	, m g r - r S *n
ta . . . . . la . . . . . le . . .	.. . . . . . . du	.. . . . . . . . . . .

*Anupallavi*

n n d d p m - p n d P d M - g m  
 dha . . . . . ra . . . . lo . . .  
 m m g - s r g - d s r - p d s - m g p d  
 Tyā . . gē . . . . . sa . . Ja . . .

*Muktayi svara*

\*n p d S s - p d s R r - d r R  
 s r g S s - r m g S - r p m g s  
 m g r S s - n n d P d - m p G  
 r g m R g - s i g S r - n d p d

*Charana*

S S a n D - m p d d n n d p  
 sa ra sa . . . . . . . . .

p d n - p n d m g p p d d S - i g  
 . . . ve . . la . si . na . . Sri . .  
 s r g S n d P n d p - m g r s \*n ||  
 ga . . . . . di . . sa . . .

d s d R s - d g , g r g - s r n d  
 r m g M p - s r s m g m P ;  
 m p - d n n d - p n d p d - m g p d s  
 i S s P , - s d p m g r S \*n ||

m p n d p d - M p G M P d ||  
 ku . . . . . iK . . . . ; ||

(tarun!)

Kambhoji raga—Adi tala (contd.)

1	2	3
	○	○
<i>Ettugada svaras</i>		
1. S, N, D, P, - M G	R, S, R	, - G M P d
2. s n d P - n d p m g r - d p m g r	r s *n P - d s r	g - s r g m P d
3. n d p $\tilde{M}$ , - p d p $\tilde{M}$ p - m g m p	m d p $\tilde{M}$ - p n d	m p s n d - s r g
4. D ; - n p d $\tilde{n}$ n d - $\tilde{M}$ p d d p m - n d p - s n d - m g p d - s r g	P : ; - m p S n d P - m g	d M p - m g m p r S - r g m p d
5. S ; ; - s n d p m g r - s r g r g m P - m g m p D - g m p d $\tilde{n}$ p m g M - p m p d D - p s n d s R s n d - r s n d - g R s n d	S ; ; - s n , - p d $\tilde{n}$ n d - m p p d s - g p d s - r p d s r G - g p	d p d - m g P d n d p d P , - d g m p d - S n d d s r - r g m p d

III. Navaragamalika varna—Adi tala.

[PATNAM SUBRAHMANYA AYYAR]

4. வலசி வக்ஷியுன்ன நாபை  
ஈழமு ஸெயமேரா ஸாமி ॥

5. செலுவுடைன பூரி வெங்கடேச  
கலளீ மெலளீ கெளாகவிஞ்ச ॥

6. பதஸ்ரோஜமுலனே நம்மீ ॥

ப. வலசி வக்ஷியுந நாபை  
சலமு ஸெயமேரா ஸாமி ॥

அ. செலுவுடைன ஶ்ரீவெங்கடேச  
கலஸி மெலஸி காங்கிரஸி ॥

ஈ. பதஸ்ரோஜமுலனே நம்மீ ॥

1. Kedaram.

*Pallavi*

P . N . S ; - s n s r s s n n	s m g m - p n p p	m m g g - r r s n
va la chi . va . . . chchi . . .	yu . . . nna . . .	nā . . . pal . . .
p n s - m g m - p n p - s n P - m m g	r S , - s n p m	g - n p m g r s n
cha . . la . . mu . . sē . ya me . .	. ra . sā . . .	. mi . . . . .

Navaragamalika—Adi tala (Contd.)

1.	○	○
<i>Anupallavi</i>		
2. Sankarabharana		
S P p m g r - G $\tilde{M}$ P ;	g m p - $\tilde{d}$ d p m p	d m s n $\dot{S}$ ;
che lu vu . . . dai . na .	Sri . . Ven . . ka .	te . . . sa .
n i g r s n - s r G - m i g r s n p	n i r $\dot{S}$ - m p d	P - p m g r s n
ka . la . . . si . . me . . la . .	n i . . kau ga . .	li . . meha . . .
<i>Muktayi svara</i>		
3. Kalyani		
d n s $\tilde{R}$ g - s r g $\tilde{M}$ - d p m g r	n g r n - r n d n	s r g m P ;
d m g r S - d n s $\tilde{R}$ - G m p d	g m p $\tilde{D}$ n p d	m p d n $\dot{S}$ :

4. Begada.

n d p  $\overset{\sim}{M}$  g r - g d  $\overset{\sim}{M}$  g r s n - d  
 g r g m g m R s - n r s - r n d p  
 Charana

5. Kambhoji.

P D  $\overset{\cdot}{S}$  - s n D - d n P ;  
 pa da sa ro . . . ja .

*Ettugada svaras*

6. Yadukulakambhoji.

P , M , G , R , - G R

7. Bilahari

p d p m g r G - d p m g r s n d  
 p m g R - g p d S - r g p d S

p S n r s - g r

m M g r s S

p m d p - s n r s

, - m g g r r s n ||

(valachi)

m p d n  $\overset{\sim}{n}$  d p n  
 mu . . la . . ne .

d d p d - p m g m ||  
 nam . . . mi . . . ||

S , P , D  
 . .

, S ; - R m ||

p d s r - g p m g  
 s r g p d s - d s

r s r g P ;  
 r g P - m g r g ||

Navaragamalika varna—Adi tala (contd.)

	I	O	O
8. Mohana	P d p - g r G - d p g r - g p g r i d p g r s - d p g r s - r g p d i	S g r - s r S r g r s - d p d s	r s d s - r g p d d p g r - s r r g
9. Sriraga	P , p m r - $\overset{\sim}{G}$ , g r s - n s g r p m r g r s - n s r m p - s r m p n p n i s R r - n s i G g r s - n n n G g r s - n R r i s n - p d n p	S , - s n p $\overset{\sim}{N}$ p s n P m - r g g r g S r - n s m R g r s - g r	, - S R M m r S - r m p n s r N s - p n s r s n p - r s n p m    (padasa)

Composer :—Pachchimiriyam ADIYAPPAYYA.

20

IV. Bhairavi raga—Ata tala.

ப. விரிபோணி வின்னே கோரி  
மருலு கொண்ணதிரா

அ. ஸரஸ்வடெ தக்ஷிண த்வாரகா  
ஸாமி பூஞ்சாஜ்ஞோபால தேவ

ச. சிரு நவ்வு மோமுன

\*Chatussruti dbaivata

{ s r g m p \*d n s  
s n d p m g r s

ப. விரிவோணி நினே கோரி  
மருலு கோந்திரா  
அ. ஸரஸ்வடை வக்ஷிண த்வாரகா  
ஸாமி ஶ்ரீ ராஜாபால தேவ

ச. சிருநவு மோமுன

I.	I.	O	O
<i>Pallavi</i>			
{ S ; r N * D } a . . .	— $\tilde{N}$ S R , g - S R vi ri bo . . .		
g r $\tilde{g}$ g R ; - $\tilde{g}$ g r g - m p d m p g r s pi . . . . ni . . . . . . . . .	n s m g r s - n s one . . . . ko .	r g s r - n n * d n	.....

### Bhafravi raga—Ata tala (Gontd.)

p \*d n s - r g m g - r g s i - n g r s - n \*d n s

sā . . . . . mi . . . . . Sri . . . . .

g r r s - s n n d d p - m n d p - m g r g r s

Rā . . . . . ja go . . . . . pā . . . . . la

, m g r - s r n \*d ||

· · · · · · · ||

n s r g - m p d n

dē . . . . .

s a d d p m - P

va . . . . .

*Muktayi svara*

g g r s - r s n n - \*d n s r

m m p p \*d \*d n n - p p p - \*d \*d \*d - n n n - s s r

d d d p p m - n \*d n - p \*d n - m p \*d n s r n \*d

m g r s r - n s r - r G m p d - m P \*d n s

g r - S , r n \*d || (vrl)

p \*d n s - r g m p

n R s n \*d - S

{ d n  
s n d p m g r s

d p m d P - n n

, n d p - P , m

Bhairavi raga—Ata tala (contd.)

		○	○
<i>Charana</i>			
2. { M N D n d P d p - M p m G M chiru nau . . . . . . . .			
1. M M d p d - m p g M chi ru nau . . . . .			
<i>Ettugada svaras</i>			
1. G , R s - N , D p M , - p *D n s n R - n s r g m g M - n n d d N d d m g r s n S r g    (chiru)			( m p )
	m p m - M g r g	n n d D m M	

<p>2. <i>n̄ n̄ d D - n̄ d d M, -n̄ d p M, - d p m</i>  <i>g R ~ G m p d - m P d - p *d n - *d n s r s</i>  <i>n *D n - s g r g    (chiru)</i></p>	<p><i>n̄ g r ~ N d p d</i></p>	<p><i>m P m - g r s r</i></p>
<p>3. <i>S r g s r G R ; - N s r n s R</i>  <i>S , r N n *d - G , R s - N , *D n</i>  <i>d p g R r - n *d r S s - m G r - p M g</i>  <i>r ~ G m - p d p m - n̄ n d D n - d d p P m</i>  <i>n s n g - r m g p - m d p n d n - p d m p g r</i>  <i>g m p m - p *d n s - n s n g r g - n s n r s r</i>  <i>ss r r g g - m g g r - m g r s - n g r s - n r</i>  <i>s n d p - *d n s r - m m p p *d *d n n - s g r n</i>  <i>g r s n - S r g    (chiru)</i></p>	<p><i>P , - *D n s r</i>  <i>g R - ~ G m p d</i>  <i>n r s n - d p d m</i>  <i>p *d n n S - n n</i></p>	<p><i>p *d n n R ;</i>  <i>m p g m P ;</i>  <i>d d n d d - m M</i></p>

(D)

## CHAPTER XII

### TECHNICAL TERMS

**Adi guru**, the first teacher who taught music in a systematic form and wrote for this purpose, the graded musical exercises: svarāvall, alankāras, gitas etc. (refers to Purandara Dās 1484—1564).

**Aditya**, the name of the twelfth chakra in the scheme of 72 melakartas. It comprises melas, 67-72.

**Aerophones**, wind instruments.

**Agni**, the name of the third chakra in the scheme of 72 melakartas and includes within it melas, 13-18.

**Alpatva**, a note sparingly used in a rāga; opposite of bahutva; (also see under trayodasa lakshanas.)

**Amsa**, the note which brings out in bold relief the melodic entity of the rāga; this is a strong note and a resting note for the rāga and one can weave round it an ālapana. This is also a *jīva svara* or *rāga chhāyā svara* for the rāga. *Dīrghatva* is the feature of an amsa svara. All amsa svaras are jīva svaras; but the converse need not necessarily be true. A rāga may have two or more amsa svaras. All amsa svaras are *ipso facto nyāsa svaras*.

**Anagata graha**, a case wherein the music commences after the commencement of the tāla āvarta.

**Antara marga**, see under trayodasa lakshanas.

**Anuvadi**, see under vādi.

**Anusarani**, additional sarani string in the tambura. When both are correctly tuned, if one is plucked, the other automatically vibrates. This is an example of induced or free vibration.

**Apanyasa**, see under trayodasa lakshanas.

**Arohi**, a phrase in the ascending order of pitch; see under varna.

**Arsha prayoga**, a phrase which held good in a rāga in early times but has since been abandoned as being not conducive to the rakti of the rāga. The phrase *p n s* in Anandabhairavi is a good example. This phrase which figures in the compositions of Pailāla Guru-murthy Sāstri and Rāmaswamy Dikshitar has since become an ārsha prayoga.

**Atita graha**, a case wherein the music starts before the commencement of the tāla āvarta.

**Audava**, see under trayodasa lakshanas.

**Auduva**, refers to the number of notes, five figuring in a rāga: same as audava.

**Autophones**, see under Idiophones.

**Avarohi**, a phrase in the descending order of pitch; see under varna.

**Bahutva**, a note which is frequently used in a rāga; opposite of alpatva; (also see under trayodasa lakshanas).

**Bana**, the name of the fifth chakra in the Scheme of 72 melakartas, comprising melas: 25-30.

**Bhashanga khanda**, the name given to the third section of a rāgāṅga rāga lakshana gīta and which contains the names of the bhāshāṅga rāgas derived from that mela.

**Bhava**, भाव, the soul of expression in music.

**Bhayakara**, a corrupt form of the word, ubhayakāra; dhātu-mātukāra; same as vāggeyakāra or composer,

**Bol**, rhythmic solfa syllables in North Indian music (ଭୋଲକଟ୍ଟି).

**Brahma**, the name of the ninth chakra in the scheme of 72 melakartas. It comprises melas : 49-54.

**Chanka varna**, a kind of varna (see under varna).

**Chhayalaga rāga**, a rāga wherein the trace of another rāga is perceptible occasionally.

**Chinna melam**, (சின்ன மேலம்) the group of performers figuring in a South Indian dance concert ; Sadir.

**Chordophones**, stringed instruments.

**Chitta svara**, a set solfa passage in the kriti and introduced as an extra appendage to enrich the beauty of the composition. It is sung at the end of the anupallavi and charana.

**Datu svara** दाटु स्वर, a note removed from another note by skipping over some intervening note or notes and which notes can validly occur in the rāga. Thus in the pairs : (a) p g (b) m r and (c) g s occurring in Sankarābharana rāgā, g r and s are respectively the dātu svaras. The number of intervening notes deleted in a dātu prayoga may vary from 1 to 5. The notes

constituting a dātu svara prayoga may be related as samvādi svaras or anuvādi svaras.

**Datu svara prayoga**, a phrase containing dātu svara. All conceivable dātu svara prayogas are not admissible in a rāga. Only those which reveal the rāga bhāva are used and the rest are ignored. In the *Viriboni varna* (Bhairavi rāga) the third āvarta of the third eṭṭugada svara begins with a beautiful dātu svara prayoga :  
 n s | n g | r m | g p | m d | p n |

**Desi** sangita, the modern music prevailing in the country. The opposite of this is *Mārga sangīta*, which has, excepting for the *vedic* chants, become a thing of the past.

**Dipadai** (திபதை), from dvipada, a couplet. (இரண்டுக்கன்னி). This form is used in the *Rama natakam* of Arunachala Kavirayar.

**Disi**, the name of the tenth chakra in the scheme of 72 mela-kartas, comprising melas, 55-60.

**Druva rupaka**, a variety of rūpaka tāla. A composition in this time-measure is set only in rūpaka tāla, but at the commencement of each section of the composition, there are two drutas and two laghus followed by the usual rūpaka tāla āvartas ; ex. the gita *Areyā naka* in Nāṭa rāga.

**Durbala svara**, a weak note in a raga ; *ga* in Arabhi raga is a good example. This note should just be touched and not elongated or impressed.

**Dvi-anya svara bhashanga raga**, a bhāshāṅga rāga with two foreign notes ; ex. Hindusthan behag ; Athānā.

**Dvitiya ghana panchaka**, a second set of five ghana rāgas ; Kedāram, Nārāyanagaula, Ritigaula, Sāranganātā, and Bauli.

**Echoes**, reflected sounds. When sounda waves strike a smooth, fixed and plane surface, they are reflected. If the echoes are to be *audible*, the person speaking or singing should be at a place sufficiently far away from the reflecting surface. Echoes can be heard in temple corridors, hill sides and in the neighbourhood of tall walls. The phenomenon of clock-tower music being heard as *janta* svaras from particular places in the neighbourhood, is due to the fact that at those particular spots, the person first listens to the direct sound emanating from the clock-tower bells and immediately afterwards, the same sound reflected from the neighbouring wall or building. One can experience this phenomenon by standing near the Senate House, Marina, Madras.

**Eduppu** (எடுப்பு), the equivalent of *graha*, in Tamil ; this is the starting point of music in the tāla āvarta.

**Ekanya svara bhashanga raga**, a bhāshāṅga rāga taking one foreign note ; ex. Bhairavi, Kāmbhoji and Bilahari.

**Ettugada svaras**, the solfa passages figuring in the latter part of a varna. The concluding note of an ettugāda svara passage is uaually a *hrasva* svara : dirgha svaras and *janta* svaras will not be appropriate as concluding svaras in passages of ettugāda svaras.

**Figure**, svara-group of a definite pattern.

**Gāna gita**, the music which is the contribution of composers or vāggeyakāras. This is *classical music*.

- **Gāna kāla**, the time appropriate for singing a rāga. The rule regarding the singing of a rāga during the allotted gānakāla, is more advisory than mandatory.
- **Gāna krama**, the order in which the constituent angas of a musical form should be sung.
- **Gāna rasa**, the emotional feeling or pure aesthetic pleasure experienced when music unconnected with words as such, is heard. Rāga ālapanas and instrumental music in general evoke the feeling of gāna rasa.
- **Gāndharva gita**, the music which developed spontaneously. This is older than gāna gīta and has come through *anādi sampradāya* (அனாதி ஸம்பிரதாயம்). This includes folk music and the lighter type of classical music.
- **Gāyaka**, a singer : vocalist.
- **Ghana panchaka**, the traditional five ghana rāgas :—  
Nāta, Gaula, Arabhi, Srirāga and Varali.
- **Graha**, the starting point (or the ஏற்பட்டு) of the music in the tāla āvarta.
- **Graha**, the note on which a rāga commences ; one of the thirteen lakshanas of a rāga (also see under trayodasa lakshanas.)
- **Gramophone and the Radio**, two of the boons of modern science, to humanity. Through the gramophone one is able to listen to a piece of recorded music, any number of times and through the radio, one is

able to listen to music performed thousands of miles away.

*Gramophone recording* is a complicated process. At one end of the recording apparatus is a microphone which picks up the music performed in the chamber and at the other end of the apparatus is the needle which records the music as a series of wavy lines on a revolving disk of wax. From the waxy disc, negatives are taken and from these, the gramophone records are made.

Some of the best specimens of the world's classical music, operatic music and folk music have been recorded on the gramophone. Long after the demise of an illustrious performer, one can still feast his ears with the recorded music of that performer. Group kritis and long compositions like the 72 *Melarāgā mālikā* of Mahā Valdyanātha Ayyar can be recorded and made available to music-lovers through sets of records. Some of the priceless musical legacies can thus be preserved for posterity. One can delight himself with gramophone music on mountain tops, in places where electricity is not available and in *dead spots* i.e., places where the radio music cannot be heard. A certain amount of self education in music is also possible through the gramophone. Thus in addition to entertainment, the uses of the gramophone are manifold.

*In Radio Broadcasting Stations*, musicians perform in sound-proof studios. The music performed in front of the microphone is transmitted and broadcast. Every Radio Station has its own wavelength or

wavelengths for its broadcasts and by tuning the receiving set to the particular wavelength, one is able to listen to the programme from the concerned station.

**Harmonics.**—When a stretched string fastened at both ends is made to vibrate, it first vibrates in its entire length; then in two segments; then in three segments; then in four and so on. As a result, we hear certain sounds in rapid succession superposed upon the principal sound. The lowest note *i.e.*, the note produced by the vibration of the whole length of the string is the loudest and is called the fundamental or *prime tone* and the others are called *over-tones* *upper partial tones*; or *harmonics*. A note not accompanied by its harmonics is always thin and poor. In sanskrit, harmonics are called *anurana-nātma* *dhvani* अनुरणनात्मकध्वनि. Somanātha in his *Rāga vibodha* calls harmonics as *svayambhu* स्वयंभू svaras. In Tamil they are called *parivāra* *sruti*—பரிவார சுருதிகள். Harmonics can be heard clearly when the vibrating length of the string is sufficiently long. *Svayambhu* svaras are heard on open strings and not on stopped strings.

**Heptatonic scale**, same as *sampūrṇa rāga*; this scale takes all the seven notes.

**Hexatonic scale**, same as *shādava rāga*; this scale takes six notes; *i.e.* shadja and any five of the remaining six notes.

**Idiophones**, also called. autophones, are instruments which are themselves resonant and produce sound without the aid of a streched membrane or column of air or string. Idiophones have no resonators. Jalra and chipla are examples.

**Indu**, the name of the first chakra in the scheme of 72 mela-kartas, comprising melas 1-6.

**Jiva svara**, a note which reveals the individuality of a rāga ; this is the same as *rāga chhayā svara*. Such notes may or may not be nyāsa svaras. In bhāshāṅga rāgas, even anya svaras may be jiva svaras; ex. Sāranga. Jiva svaras may be classified into those which are amsa svaras i.e. resting notes and those which are not amsa svaras.

**Jodippāṭṭu** (جوپاٹتھ), two musicians singing together principally in unison and occasionally an octave apart. When kritis with sangatis are sung by two voices, the effect will be impressive and fascinating. Tyāgaraja realised the beauty of Jodippāṭṭu. He grouped his disciples into suitable pairs and trained them to sing his compositions. The earliest example of jodippāṭṭu is that of Lava and Kusa singing the *Rāmayana* *slokas* and set to rhythmic music by sage Valmiki.

The following will prove good pairs for the purpose of jodippāṭṭu.

- (1) Two brothers and two cousin brothers.
- (2) Two sisters and cousin sisters.
- (3) Mother and daughter.

(4) **Sahapātis** (ஸஹபாடுகள்) i.e., two disciples who learnt from the same master.

(5) A teacher and his sishya.

The pre-requisites for a successful and attractive **jodippāṭṭu**, are :—

- (1) The pitch of the two singers should be the same.
- (2) Their voices should be of the same compass and intensity.
- (3) The timbre of their voices should correspond and blend with one another naturally.
- (4) Their voices should be equally responsive. For instance, a *ravai jāti sārīram* cannot blend with a *kattai* (கட்டை) *sārīram* and *vice versa*.
- (5) The two voices should naturally blend into a single melodic stream.

When two identical instruments like two *vinas* or two violins are played together, it will be a case of *jodi vādyā gānam*. But if a *vina* and violin play together it will not be a case of *Jodivādyā gānam* in the technical sense. The violin will be deemed as providing an accompaniment to the music of the *Veena*.

**Jodi** *tambura*, two *tamburas*. Some vocalists and occasionally a few flutists use two *tamburas* for providing drone accompaniments to their concerts. In such cases four systems of tuning are adopted :—

- (1) *Sama sruti*, wherein both the *tamburas* are

tuned to identical pitch *i. e.*, the pitch of any two corresponding strings of the two tamburas being the same. In this case the tamburas used are of the same size.

(2) *Sthāyi sruti*, wherein the two tamburas are tuned an octave apart *i. e.*, the pitch of any two corresponding strings of the two tamburas being an octave apart. In this case the higher struti tambura will be smaller in size. This type of tuning is resorted to in *Brinda gānam*.

(3) *Samvāda sruti*, wherein the two tamburas are tuned in such a manner that the pitch of any two corresponding strings of the two tamburas bear a *saṁvādi* relationship. Herein the two tamburas are tuned as follows: (a) p s s s (normal sruti) (b) s p p p (samvada or panchama sruti). For further details pertaining to this system to tuning, see the Author's *Dictionary of South Indian Music and Musicians Vol. I Page 125.*

(4) *Kākali sruti*, wherein one tambura is tuned in the normal manner and in the other tambura, the panchama string is tuned to the kākali nishāda or the leading note, the other three strings being tuned to the usual notes. This system of tuning is resorted to by some Hindusthani musicians. The kākali nishāda being the 5th harmonic of the panchama string, the effect is delightful.

**Kalahastisa Pancharatna**, a set of five kritis in Telugu in praise of Sri Kālahastisa by Vīna Kuppayyar. They are :—

<i>Koniyādina nāpai</i>	(Kambhoji)
<i>Nanu brova rāda</i>	(Sāma)
<i>Birāna nannu brova</i>	(Hamsadhvani)
<i>Sāma gāna lola</i>	(Salagabhairavi)
<i>Sevitāmu rāramma</i>	(Sahana)

**Kalpayishyamana melakarta**, see under **Kalpita melakarta**.

**Kalpita melakarta**, the name suggested by Venkatamakhi for the 19 melas (out of his 72) which were already in vogue and wellknown. The remaining 53 melakartas were grouped under: *Kalpyamāna*—in the process of making *i. e.*, becoming popular and *Kalpayishyamāna*—to be made hereafter *i. e.*, to become popular at some future date.

**Kalpita sangita**, music already composed; refers to the compositions of *vāggeyyakāras* as opposed to *manodharma sangita*, which is music created and performed extempore.

**Kalpyamana melakarta**, see under **kalpita melakarta**.

**Karanai**, the name for the black paste on the centre of the right head of the mṛidangam. Also called *Marundu* (மருந்து) and *Soru* (சேருஞ்).

**Karnataka sangita pita maha**, literally the grand sire of Karnātic music; refers to Purandara Dās (1484–1564).

**Katapayadi sankaya**, कटपयादि संख्य —the formula which helps one to find the serial number of a melakarta when its name is given. Once the serial number is

found, it is easy to give its lakshana. The formula is summed up in the phrases: *kādinava* कादिनव, *ṭādinava* टादिनव, *pādipancha* पादिपञ्च, *yādyashṭa* याद्यष्ट.

Also referred to as *Kaṭapayādi sūtra*.

**Kelikkai**, a danee concert.

**Koluppittal**, கொலுப்பித்தல், (see under konugol)

**konugol**, the name given to the art of reciting jatis in conformity to a tāla in a musical manner.

*Konuppittal* (கொனுப்பித்தல்) or *Koluppittal* (கொலுப்பித்தல்) is the practical art of reciting the jatis in the manner mentioned above.

**Konuppittal**, see under konugol.

**Kovur Panaharatna**, the 5 krītis composed by Tyāgarāja in praise of Sundaresvara Swami of Kovur, near Madras. They are:—

<i>Sambho Mahādeva</i>	(Pantuvarāli rāga)
<i>I vasndha nīvauṭi</i>	(Sabāna rāga)
<i>Kori sevimpa rāre</i>	(Kharaharapriya rāga)
<i>Sundaresvaruni</i>	(Sankarābharana rāga)
<i>Nammi vachchina</i>	(Kalyāni rāga).

**Krama sanchara**, phrases which conform to the ārohana-avarohana gati of the rāga. Opposite of this is *vishesha sanchāra* which, though not in accordance with the ārohana-avarohana gati, nevertheless comes in to establish the *nādātma* form of the rāga.

**Kvachit prayoga**, a note or a phrase sparingly used in a rāga—opposite of *bahula prayoga*.

**Laukika ganam** (लौकिक गानम्) secular music.

**Lithophones**, musical instruments made of stone. The stone nagasvaram vina, stone mukha vina, musical stone pillars and xylophones of stone are examples.

**Madhyama kala** मध्यमकाल, or *Tāna* तान् is a branch of creative music. In this style of rāga development, the music is measured, though not into so many clearcut āvartas.

*Ghanam*, is tana in quick tempo.

**Madhyamakala sahitya** मध्यमकाल साहित्य—the portion of a kriti set in madhyamakāla tempo ; called *mitram* in Telugu Districts.

**Madhyama sruti**, a system of tuning resorted to in stringed instruments. We talk of madhyama sruti as distinguished from panchama sruti. In the latter system, the playing strings of the violin are tuned as  $s \ p \ s \ p$  and in the former system as  $p \ s \ p \ s$ . In the madhyama sruti, the suddha madhyama is taken as the tonic note. In effect, the pitch of the tonic note becomes raised by  $2\frac{1}{2}$  tones or the interval of a fourth ( $\frac{4}{3}$ ). Madhyama sruti is resorted to for special effects in concerts. Compositions in Nishādāntya, Dhaivatāntya, and Panchamāntya rāgas as well as ālāpanas in those rāgas are performed in madhyama sruti. When compositions are performed in madhyama sruti in the vina, the pakka panchama string is tuned to suddha madhyama. The drone strings which will now sound as  $s \ m \ s$  will in effect be heard as  $p \ s \ p$ .

**Mandra**, see under *trayodasa lakshanas*.

**Mangala vadya**, an auspicious instrument. A good example is the *Nāgasvaram*, which is played on the occasion of marriages and other festivals.

**Manipravalam**, refers to a sāhitya wherein a jewelled sequence of two languages, usually Sanskrit and Telugu or Sanskrit and Malayālam or Sanskrit and Tamil figure. By an extension of the sense, a sāhitya wherein Telugu and Tamil figure will also be taken as a manipravāla sāhitya. *Manipravāla hīram* (மணிப்புரவாள ஹீராம்) is the case of a sāhitya wherein three languages figure.

**Manjira nrityam**, dance performed with Jālra in the hands.

**Manodharma sangita**, मनोधर्म संगीत—Creative music. Music that is performed in a concert is of two kinds:—

- (1) *Created music*. The performer sings or plays the musical compositions of great composers *i. e.*, he reproduces music which has already been created or composed.
- (2) *Creative music*. The performer sings or plays extempore music—the music being the off hand creation of his own fertile imagination.

The latter is termed *manodharma sangīta* or creative music and admits of five kinds :

- (a) *Rāga ālāpana*,
- (b) *Madhyamakāla* or *Tāna*,
- (c) *Pallavi* exposition,
- (d) *Svara kalpana* and
- (e) *Niraval*.

Composing musical compositions is no doubt creative music, but here the composer has unlimited time at his disposal and is able to exercise a good deal of

thought, judgment, attention and skill in perfecting them. In the instances of creative music cited above, the music sung is *extempore* and simply flows spontaneously.

**Marga sangita**, the name given to ancient music and which is said to exist in Heaven; celestial music.

**Matu**, (मातु), the sāhitya or the words of a musical composition.

The mātu may consist of:—

- (1) The ordinary spoken words, as in the case of the sāhitya of a kriti, kirtana, padam or jāvali.
- (2) The svara letters *sa ri ga ma pa dha ni* interspersed with ordinary words as in a tillāna.
- (3) The tāla solfa syllables or jatis like *taka-tari-kita naka-tam-jonu* etc. as in tillānas and kaivāra prabandhas.
- (4) Phrases like *a iya, ti iya, a iyam, vā iya* as in some gitās.

As a rule for every musical composition there is a mātu. But compositions like the jatisvaram have no mātu.

**Melam**, (1) Fretting. In viṇas, when some of the frets have gone out of their correct positions, we say the melam has to be re-set or done afresh.

- (2) The nāgaswaram party or band.
- (3) Good acoustics. Halls with good acoustics are said to possess a good melakkattu (மொக்கட்டு) இதை கிடைவு.

**Mirlitones**, voice-disguised instruments; throat trumpets. Herein music is produced by making the voice sing or call or hum against a membrane.

**Misra raga**, a mixed rāga or a sankirna rāga.

**Mitram**, certain musical terms have acquired a local meaning and *mitra* is one such. In the Andhra Desa, this term is used to denote the madhyamakāla sāhitya figuring in kritis.

**Muktayi svara**, the solfa passage that occurs after the anupallavi in tāna varnas and which serves as the concluding part of the pūrvāṅga.

**Musical fact**, any phenomenon or truth relating to music.

That there are only seven svaras is a musical fact; that when a note and its octave or when a note and its fifth are sounded together, a concordant effect is experienced, is a musical fact; that the vibration values of the notes, shadja and panchama bear the ratio 2 : 3 is a musical fact; that the fifth harmonic, antara gāndhāra is heard from a well-tuned tambura is a musical fact.

**Musical form**, sangīta rachana; prabandha; uruppadī (ଉରୁପଦୀ). Music composed in conformity to the lakshana of a rāga and in a specific tāla. There are various musical forms and each form has a particular design. Gita, svarajati jatisvara, tāna varna, pada varna, kriti, pada, jāvalli, rāgamālika and tillānā are all varieties of musical forms.

**Mute**, the metal or horn clamp that is placed over the bridge in the violin. The mute grips the bridge. As a consequence of the bridge being gripped

and loaded, not only is the intensity of the sound reduced but a new quality is imparted to the tone, emanating from the violin.

Western composers have taken advantage of this phenomenon and have introduced special passages in the midst of compositions for being played by muted violins.

**Muttamil**, (முத்தமிழ்), the three branches of Tamil learning: literature, music and drama (புல, தாச, தாடகம்).

**Naiyandi melam**, the rustic band which provides a fast and impressive accompaniment to folk dances, like karagam, kāvadi and dummy horse show. The performers include players on nagasvaraṁ, ottu, tavil, cymbals, pambai, kinikiṭṭu and tamukku. They stand in a semi-circle behind the dancer and perform.

**Naubat**, the band of players that sit on the elevations over the arched gateways of palaces, mausoleums and tombs and perform.

**Navagraha kirtanas**, a set of kirtanas on the Planets by the composer, Muthuswāmi Dikshitar.

**Navarasa**, the nine kinds of feeling (emotion):—*sringāra* (love), *hāsyā*, (laughter), *karuna* (pathos or compassion), *raudra* (anger), *vīrā* (courage, heroism), *bhayānaka* (fear), *bībhatsa* (disgust), *adbhuta* (marvelous, surprise) and *sānta* (patience, tranquillity, peace). *Bhakti* (devotion) is regarded as the tenth rasa.

*Vātsalya* affection and *Desa bhakti* (patriotism or love and reverence for one's country) are also regarded as rasas.

**Navaratna malika**, literally a garland of nine gems ; the name given to the nine kritis composed by Syāma Sāstri in praise of Sri Minākshi, the presiding Deity of the temple at Madurai.

**Navaratri kirtanas**, the nine songs on Devi composed by Svāti Tirunal Mahārājah in Sanskrit and sung during the Dasara festival in Trivandrum.

**Navavarana kirtanas**, a group of nine kirtanas in praise of Devi by Muthuswamy Dikshitar. *Kamalāmbā navāvaranam* and *Abhayāmbā navāvaranam* are well known compositions. There is also the *Siva navāvaranam*.

**Nedunkuzhal** (நெடுங்குழல்), the long vertical flute used by shepherds and mendicants. It is about 40 inches in length. It has a drone pipe at the top and the tune-pipe at the bottom. When wind is blown through the mouth-piece in the cent, the air feeds the top part, sounding the drone note and also the bottom part, provided with finger-holes for playing music. The instrument has a fine tone, colour. Its compass is limited.

**Netra**, the name of the second chakra in the scheme of 72 melakartas and comprising melas 7-12.

**Nirgit**, a composition without words. ex. Jatiswaram.

**Naysa**, the note on which a phrase in a rāga can validly end ; (also see under trayodasa lakshanas).

**Padajati varna**, a kind of varna (see under varna).

**Pada varna**, a kind of varna (see under varna).

**Paddhati**, पद्धति procedure or method ; also sequence ; ex. rāga ālāpana paddhati and kachcheri paddhati.

**Pakad**, ranjaka prayoga ; classical cliches (Hindusthani music).

**Pan** (பண்), the equivalent of rāga in ancient Tamil music ; also a song or tune in ancient Tamil music.

**Panchalinga sthala kritis**, a set of five kritis in Sanskrit by Muthuswami Dikshitar in praise of the five Lingas ; Pritivi (Kānchipuram), Appu (Tiruvānaikkāval), Teyu (Tiruvannamalai), Vayu (Kālahasti) and Ākāsa (Chidambaram).

**Pancharatna**, literally five gems : refer to the famous five compositions of Tyāgrāja in the ghana rāgas :—Nāta : (Jagadhānandakāraka), Gaula : (Duḍukugala. Arabhi : (Sādhinchene), Sriraga : (Endaro mahānubhāvulu), and Varali : (Kanakana ruchira).

**Panchavadyam**, refers to the five instruments : Suddha maddalam, Idakka, Timila, Kombu and Chengala (செங்காலா) played on festive occasions in Kērala.

**Panniyam** (பண்ணியம்), a shādava rāga in ancient Tamil music.

**Patam** पाटम् jatis or tāla mnemonics ; tāla solfa syllables.

**Patantaram** (पटतांतरम्), repertoire.

**Penta** tonic scale, same as audava rāga.

**Periya melam** (பெரியமெலம்), the nāgasvaram band consisting of the players of the nāgaswaram, ottu (drone), tavil (drum) and cymbals. Occasionally performers on the conch and kinikittu join the group.

**Pidippu** (பிடிப்பு) पिडिप्पु the name given to the more prominent sanchāras or rāga ranjaka combinations of a rāga and which bring out its svarūpa or identity ; catches ; called *pakad* (பகட்) in Hindusthāni music.

**Prati madhyama karta**, a melakarta taking the prati madhyama or F sharp.

**Prayoga**, प्रयोग—संचारः combination ; phrase.

**Purva mela**, same as pūrva melakarta (see below).

**Purva melakarta**, a melakarta belonging to the pūrva half or the first half of the scheme of 72 melas ; i.e., a suddha madhyama karta.

**Purva prasiddha melas**, the 19 or 20 well known melas current before the time of Venkaṭamakhi and referred to by scholars as such.

**Quadra-tonic scale**, same as svarāntara rāga.

**Raga chhaya svara**, same as jiva svara.

**Ragamalika**, a composition wherein the sections are in different rāgas, the tāla being constant throughout.

**Ragamalika daru**, a daru wherein the sections are in different rāgas.

**Ragamalika kirtana**, a composition of the kirtana from wherein the sections are in different rāgas : ex.

*Enakkun iru padam* (எனக்குன் இரு பதம்) of Arunāchala Kavirāyar and *Jaya Jaya Gokula bāla* of Nārāyana Tīrtha. (These two compositions as originally conceived by their respective composers, were not rāgamalikas. The rāgamālika settings to these two sāgamalikas were respectively given by Sri Ariyakkudi Rāmānuja Ayyangār and Tiruvottiyur Tyāgayyar.)

**Ragamalik varna**, a composition of the varna form, with the sections in different rāgas e. g., the *Navarāga mālikā varna*, *Ghana rāgamālika varna* and the *Dinarāgamālikā varna*.

**Ragana** (रगण) **Matya tala**, a tāla which has the following constituent angas: guru, laghu and i. e., 8 | 8 an āvarta of this tāla consists of 20 aksharakālas. The ordinary Maṭya tāla consists of | O | and an āvarta of this tāla consists of 10 aksharakālas. The tāla is named *ragana*, after one of the eight ganas of prosody.

**Raga tala malika**, a composition wherein each section i.e. composed in a separate rāga and a separate tāla.

**Rakti**, melodic beauty; aesthetic delectation. A *rakti prayoga* is one which is not only colourful and pleasing but also establishes straightaway the melodic entity of the rāga.

**Range of audible frequency**, the maximum and minimum limits of pitch beyond which it is not possible for human ears to hear. In absolute pitch, this compass extends from a note of about 16 vibrations per

second to a note of about 20,000 vibrations per second *i.e.*, over a range of eleven *sthāyis*

**Rasika**, a cultured person: one who is able to genuinely enjoy and appreciate good music; a person with an accredited, refined, correct and critical taste.

**Resonance**, reinforcement of sound. The phenomenon of resonance is of great importance in the construction of musical instruments and in the production of the tone of the human voice. Musical boxes or resonance boxes in stringed instruments, and the pipe or tube in wind instruments, are devices to reinforce the general sound. Without these hollow resonators, the music emanating from the strings or the mouth-piece will be feeble.

Resonators in musical instruments are of the following shapes:

(1) Semi-globular	... <i>Vīna</i>
(2) Bucket-shaped	... <i>Svarabat</i>
(3) Cylindrical	... <i>Pambai</i>
(4) Conical	... <i>Damārum</i>
(5) Trapezoid	... <i>Santur</i>
(6) Barrel-shaped	... <i>Mridangam</i>
(7) Hour-glass shaped	... <i>Udukkai</i>
(8) Mortar-shaped	... <i>Timila</i>
(9) Rectangular shaped	... <i>Harmonium</i>
(10) Boat-shaped	... <i>Ancient Yāzh</i>
(11) Oval-shaped	... <i>Pujārī kai silambu</i>
(12) Pot-shaped	... <i>Kuḍamuzhā</i>
(13) Tub-shaped	... <i>Nagāra</i>

(14) Triangular-shaped	... <i>Balalaika</i>
(15) Snake-shaped	... <i>Nāgapāni</i>
(16) Rod-shaped	... <i>Tempered metallic rods</i>

**Resting note**, a note on which one can rest and weaves around it an alāpana. Every resting note is a nyāsa svara, but every nyāsa svara need not necessarily be a resting note. Resting note is the same as *amsa svara*. *Dīrghatva* is the feature of a resting note.

**Rishi**, the name of the seventh chakra in the scheme of 72 melakartas and comprises melas : 37-42.

**Rudra**, the name of the eleventh chakra in the scheme of 72 melakartas and comprises melas . 61-66.

**Rutu**, the name of the sixth chakra in the scheme of 72 melakartas and comprises melas : 31-36.

**Salaga raga**, same as *chāyālaga rāga*.

**Salanka raga**, same as *chhāyālaga rāga*.

**Sama garha**, a case wherein the music and the tāla begin simultaneously.

**Samashṭi charana**, the section following the pallavi and which stands for both the anupallavi and charana. Samashṭi means aggregate. It is a charana since it is the last section of the composition ; and it is an anupallavi, since it has the prāsa agreement with the pallavi. *Sri Saraswati namostute* (Arabhi raga) is a good example.

Songs with *samashṭi* charanas have been composed by Muthuswāmi Dīkshitar and his disciple Ponniah Pillay. To make up for the absence of an *anga*, a *madhyamakāla sāhitya* is introduced at the end of the *samashṭi* charana.

**Samudaya kritis**, a set of kritis, usually 5 or 9 pertaining to or composed on a particular theme. The Kovur Pancharatnam, Tiruvottiyur Pancharatnam, and Navaratnamālika are instances of Samudāya kritis.

**Samvadi**, exact consonance (also see under *vādi*).

**Sanchara**, a string of phrases that can validly come in a *rāga* and woven into an organic and aesthetic whole. This is a sequence of phrases of a non-rhythmic character.

**Sanchari**, a *solfeggio* composition consisting of apt phrases of a *rāga*, and set in a specific *tāla*. It reflects well the *svarūpa* of the *rāga*.

**Sanchari**, see under *varna*.

**Sandhiprakasa raga**, a *rāga* whose *gānakāla* is either sunrise or sunset.

**Sangati**, a technical beauty met with in the *kriti* and a few other types of compositions. It is the name given to the vibrations developed or built on a musical theme, step by step. Sangatis may progress from the beginning of a theme or from the end of a theme or progress round a phrase in the middle of a theme. According as they reflect the

rāga bhāvā or the sāhitya bhāva, they are classified into *Ragabhāva sangatis* and *Sāhitya bhāvasangatis*.

**Sangita Mahal**, concert hall; kachcheri mantapam.

In an ideal concert hall,

- (1) The music will be audible at all parts of the hall ;
- (2) even fast music will be heard with clearness ;
- (3) the tone-colour of the several instruments will be heard in all purity ;
- (4) there will be sufficient reverberation ;
- (5) there will not be echoes ;
- (6) there will be no distortion of music.
- (7) there will not be excessive reverberation.

Besides these points of lakshana from the acoustical point of view, all ideal concert halls

- (1) should be free from extraneous noises ;
- (2) should have comfortable seating accommodation for the audience.
- (3) the performers should be in the direct view of the audience.
- (4) the seats should be in rising rows of tiers.

In an acoustically good hall (நாதக்கட்டு அல்லது சமூக்கட்டு உள்ள மண்டபம்) there is no need for the singer to exert and he feels it a pleasant thing to perform therein. In such halls, the requisite musical atmosphere is created soon after the commencement of a concert. The

whole atmosphere becomes permeated and saturated with musical sounds. Concert hall should be sound-proof, so as to ensure freedom from extraneous noise and be situated away from the roadside to ensure calm and undisturbed listening. Concert halls are usually rectangular in shape. The *Gewandhaus* in Leipzig, Germany is a world-famous concert hall and it is a pride and a privilege for any musician to perform therein.

The *Sangītā Mahal* in Tanjore is a good concert hall.

**Sankirna raga**, a mixed raga *i. e.*, a rāga wherein traces of other rāgas are seen in a pronounced manner.

**Sankrama raga**, same as sankirna rāga.

**Sanyasa**, one of the trayodasa lakshanas.

**Sarva laghu**, literally, laghu all through; counting by sarva laghu means, measuring time in a even manner *i. e.*, reckoning by mere aksharakālas instead of reckoning the tāla through its constituent angas.

**Sarva svara gamaka varika raga**, a rāga wherein all the svaras can be rendered with varik gamaka; ex. Todī, Mohana and Kalyāni.

**Sarva svara nyasa raga**, a rāga wherein all the svaras happen to be nyasā svaras; ex. Hamsadhvani.

**Sata raga ratna malika**, a garland of 100 kirtanas in 100 different rāgas by Tyāgarāja. This composition is referred to in his two kritis: *Ragā ratnamālikache* (Ritigaula raga) and *Elāvatāramettukonṭivo* (Mukhārī rāga).

**Shadava**, one of the trayodasa lakshanas.

**Shodasangas**, the 16 angas beginning with the anudrutam (duration, one aksharakāla) and ending with the kākapādam (duration, sixteen aksharakālas).

**Solfa** passage, a musical passage which has no sāhitya and which is sung with the svara letters.

**Solkattu**, (சூல்கட்டு), jatis; tāla solfa syllables; bōls; pāṭam பாடம்.

**Solkattu svara**, (சூல்கட்டு ஸ்வரம்), a passage of chitṭa swara interspersed with jatis and figuring in some kritis; it is an additional appendage introduced to enrich the beauty of a composition. The gānakrama of this technical beauty is the same as that of a svara sāhitya *i. e.*, the passage interspersed with the jatis is sung after the charana, and the dhātu part alone, is sung through the medium of solfa letters at the end of the anupallavi.

**Sound-body**, **Sound-box** and **Sound-Chest**, the hollow body in stringed instruments like the vīna, tambura and goṭuvādyam, which serves to amplify the sound.

**Sound holes**, the holes pierced in the bellies of stringed instruments. In the vīna there are the two circular pin-holes in front of the bridge and in the violin, there are the *f*-holes on the two sides of the bridge.

**Sound-post**, the tiny little cylindrical piece of wood seen inside the violin, connecting the table and the

back. It not only supports the right foot of the bridge, but also transmits the vibrations of the table to the back. The top and the bottom of the sound-post should be respectively shaped to the arching of the belly and the back so as to ensure perfect contact.

**Sthayi**, see under varna.

**Sthayi**, (1) octave ; saptaka ; register.

- (2) A phrase constituted of identical notes like s s s s or r r r r or a phrase where in the initial and terminal notes are the same ex. s r s and r g r.
- (3) A branch of rāga Ālāpana, performed after the rāgavardhani or the main central part of the ālāpana. The sthāyi ālāpana admits of the divisions. ārohana sthāyi and avarohana sthāyi according as the initial notes at the commencement of the sub-stages are in the ārohana krama or avarohana krama.
- (4) High-pitched ; a person with a resounding high-pitched voice is said to possess a *sthāyi sārīra*. Such persons are specially useful as upagāyakas in Kālakshepams and dance dramas.

**Suddha madhyama karta**, a melakarta taking the suddha madhyama or F Natural.

**Suddha rada**, a pure or unalloyed rāga, i. e., a rāga free from the traces of other rāgas. Ex. Hamsadhvani.

**Sutra gitā**, a small composition wherein the sāhitya gives in a mnemonical form any branch of knowledge relating to musicology or gives in a nutshell the results of any musical experiment or phenomenon.

There are sūtra gitās pertaining to :—

- (1) the structure of the 8 gānas of prosody : and
- (2) the rāgas derived by the process of modal shift of tonic from Mohana.

**Sutra khanda**, the name given to the first section of a rāgāṅga rāga lakshana gitā and wherein the svaras figuring in the rāgāṅga rāga are given in the form of mnemonics.

**Svarakshara**, a literary as well as a musical beauty met with in varnas, kritis, ragamalikas, padas and jāvalis. A svarākshara passage is one wherein the solfa letters figuring in the whole or part of a sāhitya of the particular passage are sung to the music signified by those letters. In such a passage therefore, the svaras and the corresponding sāhitya letters will be exactly identical.

For the varieties of svarākshara see Pp. 155-165.

**Svara sahitya**, स्वर साहित्य—A technical beauty figuring in some kriti compositions, pada varnas and the Ghana raga Pancharatna of Tyagaraja and wherein the chiṭṭa svara passage is adorned with an appropriate sāhitya.

**Svayambhu svaras**, harmonics, over-tones or upper partials.

**Symmetrical raga**, a non-vakra rāga which takes the same number and kind of notes in both its ārohana and avarohana. The symmetry can easily be perceived in the ārohana-avarohana graphs of such rāgas.

**Sympathetic vibration**, సహస్రకంవము a phenomenon noticed in the case of columns of air, strings or other objects, under the influence of a source of sound. If a string is set in vibration, it will cause any other string to vibrate, provided this other string is in close proximity to it and is tuned to the identical pitch of the generating string or to any one of its upper partials. It is well-known that when one of the sārani strings of a correctly tuned tambura is plucked, the other sārani string automatically vibrates. The phenomenon of sympathetic vibration has been taken advantage of in instruments like the gotuvādyam and the sārangi and the subsidiary notes emanating from the sympathetic strings add a richness to the music.

**Tala malika**, a composition wherein the sections are set in different tālas or time-measures, the rāga being constant throughout.

**Tara**, one of the trayodasa lakshanas.

**Tattakara** (தத்தகாரம்), the name given to a passage of mnemonics or jatis, illustrating a particular tāla. There are standard tattakāras for almost all the time-measures used in sacred and secular music.

**Tiram** (திறம்), a janya rāga; also an audava rāga in ancient Tamil music.

**Tirattiram** (திரத்திரம்), a svarāntara rāga in ancient Tamil music.

**Tiruvottiyur Pancharatna**, the five kritis composed by Tyāgaraja in praise of Sri Tripurasundari Amman of Tiruvottiyur. They are :—

<i>Sundari ni divya rūpamunu</i>	— Kalyani.
<i>Dārini telusuKonṭi</i>	— Sudha sāveri.
<i>Sundari nannindarilo</i>	— Begada.
<i>Sundari ninnu varnimpā</i>	— Arabhi.
<i>Kannatalli ninnu</i>	— Sāveri.

**Trayodasa lakshanas**, the thirteen characteristics of a rāga, mentioned in the Sanskrit works on music and which established the svarūpa or melodic entity of a rāga. They are :—

*Graha*, the note on which the rāga commenced ;

*Amsa*, the note which revealed the melodic entity or the *svarūpa* of the rāga ; also called the *jīva svara* (soul of the rāga) ;

*Nyāsa*, the note on which the rāga was concluded ;

*Mandra* and *Tārā*, the lowest and the highest notes respectively, beyond which the rāga sanchāras should not extend ;

*Alpatva*, the note that was used sparingly in the rāga ;

*Bahutva*, the note that was used frequently in the rāga ;

*Apanyāsa*, *Vinyāsa* and *Sanyāsa*, the ending notes

of intermediate phrases in the course of the rāga  
ālāpana ;

*Shādava*, constituted of 6 notes ;

*Audava*, constituted of 6 notes ;

*Antara mārga*, the introduction of a note or chhāyā  
not belonging to the rāga.

**Tri-anyā svara bhashanga rāga**, a bhāshanga rāga taking  
three foreign notes : ex. Hindusthān Kāfi.

**Ubhayakara or bhayakara**, dhātu-mātu kāra i. e., one who  
has the ability to compose music and also write a  
suitable sāhitya to it ; composer or vāggeyakāra.

**Ubhaya vakra rāga**, a rāga wherein both its ārohana and  
avarohana are vakra; ex. Nilāmbari; Sahāna; Malavi.

**Upanga khanda**, the name given to the second section of a  
rāgāṅga rāga lakshana gita and wherein the upāṅga  
rāgas derived from that mela are enumerated.

**Usi** (ଉଶି), same as *Vusi*; see under *vusi*.

**Uttara mela**, same as *uttara melakarta* (see below).

**Uttara melakarta**, a melakarta belonging to the *uttara* half  
or the second half of the 72 melakartas, i. e., a *prati-*  
*madhyama* karta.

**Vadi, samvadi anuvadi and vivadi**

Svaras are divided into four classes :—

**Vādi**, is the principal or the predominant note of a  
rāga. The vādi svara is compared to a king. This  
royal or regnant note is sounded several times in a  
raga.

*Samvādi svaras* are those between which there are (i.e., separated by an interval of) eight or twelve srutis. In other words, if two notes are related as shadja and panchama, or as shadja and suddha madhyama they are called *samvādi svaras*. *Samvaditva*, means the consonance of the fifth or the fourth. The *samvādi svāra* is like a minister to the king *vādi*. It may be noted that the *madhyama* is only an inverted *panchama* or under-fifth.

*Shadja and Panchama, Shadja and Suddha Madhyama, Suddha Rishabha and Suddha Dhaivata, Suddha Gāndhāra and Suddha Nishāda, Sādhārana Gāndhāra and Kaisiki Nishāda, Antara Gāndhāra and Kākali Nishāda, Suddha Rishabha and Prati madhyama are samvādi svaras.*

*Vivādi*, if between two svaras, there is only one *sruti* these two notes are said to be *vivādi* to one another; the *vivādi* note is like the enemy.

*Anuvādi*, svaras which are neither *vādi*, *samvādi* nor *vivādi* are called *anuvādi*. The *anuvādi svara* is compared to servant. Compared to the *samvādi svara*, the *anuvādi svara* relatively speaking, is somewhat less consonant.

Thus 'the *sonant* on the speaking note is the *vādi*. The *consonant note* is the *samvādi*. The note which clashes with it and produces a discordant effect is the *vivādi* or the *dissonant note*. The note which increases the beauty of the *rāga* is the *anuvādi* or the *assonant note*'

The effects of *samvādi*, *anuvādi*, and *vivādi* svaras are easily perceived when the concerned pairs of notes are sounded simultaneously.

Thus from the point of view of the *interval relationships* of notes, svaras have been classified into ;—*vādi*, *samvādi*, *anuvādi* and *vivādi*. The simultaneous sounding of *samvādi* svaras (consonant notes or intervals) results in a pleasant effect ; the simultaneous sounding of *vivādi* svara (dissonant notes or intervals) results in a repulsive effect ; the simultaneous sounding of *anuvādi* svaras results in an effect which is intermediate between these two ; *i.e.*, neither wholly repulsive. These are fundamental musical truths and hold good in all systems of music.

**Vaidika ganam**, (वैदिक गानम्) sacred music.

**Varik**, shake or *kampita* ; this is the shake of an interval and not the tremolo on a svarasthāna. (The tremolo produced on a svarasthāna is called *Kampa*).

**Dirgha kampita** is a shake over a wide interval and **Hrasva kampita** is a shake over a small interval.

**Varik** is a term used in popular parlance. There are many such terms in vogue in music which though not found in classical works are yet widely used by the people.

**Varik style**, a style of playing wherein the notes are seldom sounded pure and wherein one gets the aural impression of a series of musical curves.

A kriti like *Nidu charana pankajamule* in Kalyāṇī rāga is set in *pūrṇa varik* style. A kriti like *Evaranī nīrnayinchirirā* (Devāmrīta varshini rāga) is set in *ardha varik* style, i.e., some notes are sounded pure and some with the varik gamaka.

**Varna**, the mode of singing (*gānakriya* and is of four kinds : *sthāyi*, *ārohi*, *avarohi* and *sanchārti*.

**Varna**, an art musical form belonging to the sphere of *abhyāsa gāna*. It is also a concert piece.

Varnas are of two kinds :—*tāna varna* and *pada varna*. The former is set in madhyamakāla tempo and the latter in chaukakāla tempo. For this reason, pada varnas are also called *chauka varnas*. There are some chauka varnas by great composers wherein sāhitya is found only for the pallavi, anupallavi and charana, after the model of a *tāna varna*—the remaining sections being sung as solfa passages. But a pada varna has always sāhitya for the entire composition.

*Pada jati varna* is a pada varna wherein we come across jatis in some portions.

**Vasu**, the name of eighth chakra in the scheme of 72 melakartas. It comprises melas : 43—48.

**Veda**, the name of the fourth chakra in the scheme of 72 melakartas. It comprises melas : 19—24.

**Venkatesa Pancharatna**, a set of five kritis in Telugu, in praise of Sri Venkateswara by Vina Kuppayyar. The well known kriti. *Bāgu mīraganu nāto* in Sankarābharana rāga belongs to this group.

**Vijayaraghava Pancharatnam**, a set of five padas in Telugu composed by Kshetrajna in honour of Vijayarāghava Nālk of Tanjore, one of the royal patrons of the seventeenth century :

**Viloma krama**, reverse order.

**Vinyasa**, one of the trayodasa lakshanas.

**Virama**, a synonym of the anudruta.

**Visesha sanchāra**, a musical phrase, which is not in accordance with the ārohana and avarohana krama of the rāga but which nevertheless comes in, for the sake of enriching its beauty.

**Vistranti**, विश्रांति a period of rest or silence in a musical composition.

**Vivadi**, an inimical note ; (also see under vādi). In Hindusthāni music, the term vivādi svara is used in the sense of varja svara i.e., a note eschewed in the rāga.

**Vusi**, (वुसि), visarjitam.

**Waisted drum**, a two-faced drum with a shell of mud, wood or metal and narrow in the centre ; *udukkai* and *damaru* are good examples.



## CHAPTER XIII

### DESCRIPTION OF RAGAS

*Note.*—In this Chapter, lakshanas of 24 rāgās are given. The rāgas are presented in the order of the melakartas. It is possible to describe each rāga in terms of its precise srutis; but in conformity with the usual practice, the svarasthānas alone are mentioned for each rāga, prominent compositions which depict the nādātma forms of the rāgas are cited as examples under each rāga. The sanchāras given here are to be sung in slow time.

#### 1. Todi तोडि

The eighth mela rāga; second mela in the *Netra* (2nd) chakra (*Netra-sri*); came to be called Hanumatodi to accord with the *kaṭapayādi* formula. A mela claiming a large number of janya rāgas.

This is a Mūrchchanākāraka mela. Its *ri*, *ga*, *ma*, *dha* and *ni* when taken as shadja, will result respectively in Kalyāni, Harikāmbhoji, Naṭhabhairavi Sankarābharana and Kharaharapriya.

Todi is the *ri* murchchana of the ancient scale, shadja grāma.

Ārohana :— s r g m p d n s

Avarohana :— s n d p m g r s

*Note.*—s r g m d n s s n d m g r s under this mela is known as *Suddha todi*. The well known Rāmāyana

gita *Arere Dasaratha rāia* in Dhruva tāla is composed in Suddha toḍī.

Besides Shaḍja and Panchama, the Toḍī rāga takes the Suddha Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Suddha Dhaivata and Kaisiki Nishāda.

Sampūrṇa rāga; a rāga with a symmetrical pair of tetrachords, the tetrachords being separated by the interval of a major tone; *ga*, *ma* and *dha* are the rāga chhāyā svaras; *ma* and *pa* are amsa svaras or resting notes; *ga*, *ma*, *pa*, *dha* and *ni* are nyāsa svaras; *ri* is not nyāsa. Janṭa svara combinations like *g g m m d d*, *m m d d n n*, *d d n n s s* and dāṭu svara prayogas like *n g r n d n i n d m*, *g m n d m G r S* are prominent. Panchama varja prayogas add beauty to the rāga; *d n s D* and *r s D* are visesha prayogas. Sarva svara gamaka varika rakti rāga. Tristhāyi rāga. One of the major rāgas; well distributed. Slokas, padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. A rāga affording scope for elaborate ālapana. Used in operas and dance dramas. Compositions in this rāga begin on the notes: *sa*, *ga*, *ma*, *pa*, *dha* and *ni*. Can be sung at all times. The true called *Mattakokilam* is in this rāga.

Toḍī Sitarāmayya, a brilliant musical of the early 19th century sang this rāga for eight days, an enviable record.

In the phrase *M m g g M*, the *ga* is sounded in its svasthāna but in *Ĝ r s* the *ga* is flattened and rendered.

Venkaṭamakhi's statement that Toḍī is an *auṭṭara rāga* i. e., (came from the north) cannot be justified. The

statement can however be justified if his *Todi* is taken as referring to the *Todi rāga* of Hindusthāni music which corresponds to the 45th mela, *Subhapantuvarāli*. *Todi* of South Indian Music is one of the scales obtained by the process of modal shift of tonic to the ancient Tamil music. The *Sangīta ratnākara* mentions this rāga.

*Sanchāra* :—

d n S S s n D—d n s r r S, s n d p m—p d n d N s r  
 S s n D—d n s r G, r s n—d n s r g m G r r S—s n d  
 P—G m P—d n d P—p m G r r S—s n D, d n s r S ||

*Some prominent compositions.*

Type of composition.	Beginning words.	Tāla	Name of the Composer
<i>Svarajati</i>	<i>Rāve Himagiri</i>	Adi	Syāma Sastri
<i>Varna</i>	<i>Kanakāngi</i>	Āṭa	Pallavi Gopālaiyār
„	<i>Erānāpai</i>	Adi	Paṭnam Subrah - manya Ayyar.
<i>Kriti</i>	<i>Koluvamaregada</i>	Adi	Tyāgarāja.
„	<i>Kaddanavāriki</i>	„	„
„	<i>Chesinadella</i>	„	„
„	<i>Dāsarathe</i>	„	„
„	<i>Endu dāginādo</i>	Chapu	„
„	<i>Tappi bratiki</i>	Rūpaka	„
„	<i>Ninnu vinā sukhamu</i>	„	„
„	<i>Enduku daya</i>	Triputa	„
„	<i>Emi jesite nemi</i>	„	„

<i>Kriti:</i>	<i>Kamalāmbika</i>	<i>Rūpaka</i>	<i>Muthuswami Dikshitar.</i>
„	<i>Ninne nammināmu</i>	<i>Chapu</i>	<i>Syāma Sāstri.</i>
„	<i>Ambanādu</i>	<i>Adi</i>	<i>Paliavi Gopālayyar.</i>
„	<i>Ambar nannu</i>	„	<i>Anayya</i>
„	<i>Emani pogādudu</i>	„	<i>Garbhapuri.</i>
„	<i>Sri Venkatesvaram</i>	<i>Rūpaka</i>	<i>Rāmnād Srinivasa Ayyangar.</i>
„	<i>Ambā nannāda - rinchave</i>	<i>Rūpaka</i>	<i>Cheyyur Chengalvarāya Sāstri.</i>
„	<i>Gajānana anuchu</i>	„	—
<i>Padam:</i>	<i>Ellā arumai - galum</i>	<i>Adi</i>	<i>Ghanam Krishnayyar.</i>
„	<i>Taye Yesoda undan</i>	„	<i>Uttukkādu Venkata Subbayyar.</i>

## 2. Mayamalavagaula मायामालवगौल

15th melakarta rāga; third rāga in the III (*Agni*) chakra (*Agni-go*). Mālavagaula was the original name of the rāga. *Māya* was prefixed to the rāga name, after the advent of the scheme of 72 melas; this was done to obtain the number 15 by the application of the kāṭapayadī formula.

This is a Murchhanākāraka mela. Its *ri*, taken as shadja results in Rasikapriya, the 72nd mela; its *ma* taken as shadja results in Simhendramadhyama, the 57th mela.

Arohana:— s r g m p d n s

Avarohana:— s n d p m g r s

Besides Shadjā and Panchama the notes taken are :—  
Suddha Rishabha, Antara Gāndbāra, Suddha Madhyama,  
Suddha Dhaivata and Kakali Nishāda.

**Sampūrṇa rāga** : sarva svara gamaka varika rakti rāga. A janaka rāga claiming a large number of janya rāgas. A mela rāga with a pair of symmetrical tetrachords—the tetrachords being separated by the interval of a major tone; *ga* and *ni* are jiva svaras; *ga* and *pa* are amsa svaras or resting note. Fairly distributed; can be sung at all times. A rāga free from all *doshas*. Tristhāyi rāga. Compositions in this rāga commence on the notes, *sa*, *ga*, *dhā* and *ni*. This rāga is able to evoke a soft and soothing feeling. One of the old rāgas and is mentioned in the *Saṅgīta ratnākara*. This mela corresponds to the *Bhairava* thāṭ of Hindusthāni music.

This is the rāga in which all students of Karnāṭic music are taught the preliminary svara exercises.

The following features of the rāga make it an ideal one for the initial lessons in music :—

(1) Svarasthānas with dual names are absent here.

The only other mela wherein svarasthānas with dual names do not come in is *Kāmavardhani*. Since it is easier to learn *svara exercises* in a suddha madhyama rāga, rather than in a *prati madhyama* rāga, *Māyāmālavagaula* has been preferred to *Kāmāvardhani*.

(2) There is only a semi-tonal difference between the two notes of each of the four pairs: (i) *s r*, (ii) *g m*, (iii) *p d*, (iv) *n s* and the two notes of each pair are played on contiguous svarasthānas on the vīṇa.

(3) This rāga admits of janṭa svara and dāṭu svara prayogas in quick time and slow time.

(4) Achala svaras and Kampita svaras figure herein.

*Sanchāra.*

s r g m p d n S—g m p d n s r S—s n d p d n S—  
 s n d n s r g r G—m g r S—s n d P m G—g m p d n  
 s r s n d P m g r S—s n d n s r S ||

*Some prominent compositions*

<i>Lakshana gīta</i>	<i>Ravikoṭīteja</i>	<i>Maṭya</i>	—
<i>Kriti</i> : <i>Merusamāna</i>		<i>Madhyādi</i>	<i>Tyāgarāja.</i>
„ <i>Tulasi dalamulache</i>		<i>Rūpaka</i>	„
„ <i>Vidulaku mrokkeda</i>		<i>Adi</i>	„
„ <i>Srināthādi</i>		<i>Adi</i>	<i>Muthuswāmy Dikshitar.</i>
„ <i>Māyātīta svarupini</i>		<i>Rūpaka</i>	<i>Ponnayya</i>
„ <i>Devādi deva</i>		„	<i>Mysore Sadāsiva Rao</i>
„ <i>Ādikkondār</i>		<i>Adi</i>	<i>Muthu Tandavar</i>

### 3. Chakravakam चक्रवाकम्

16th melakarta rāga ; 4th rāga in the III (*Agni*) chakra ; (*Agni-bhū*).

This is a Mūrchhanākāraka mela. Its *mā* as shadja results in the 27th mela Sarasāngi ; and *ni* as shadja results in the 59th mela, Dharmavati.

*Note* :—The strict application of the Kaṭapayādi formula to the name Chakravākam will yield only the number 26—*cha* is 6; and in the conjunct consonant *kra*, only the subsequently heard *ra* (2) has to be taken into account. This will result in 62 or 26 after reversal. Chakravākam is therefore a faultily and hurriedly coined mela name. (To change the name into Chakkaravākam to get the number 16 is not correct).

Arohana :— s r g m p d n s

Avarohana :— s n d p m g r s

Besides Shadja and Panchama, the notes taken are: Suddha Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

Sampūrṇa rāga; sarva svara gamaka varika rakti rāga; *ri* and *ni* are the jīva svaras; *ga* and *pa* are amsa svaras i.e., resting notes; *g m R s* and *p m D* are visesha sanchāras: *ri* and *pa* are nyāsa svaras. Kampita nishāda is used. Tristhāyi rāga. Fairly distributed. Compositions in this rāga commence on the notes: *sa ga* and *pa*. Can be sung at all times. Tyāgarāja brought this rāga to prominence. A *gāna rasa pradhāna rāga*.

A rāga wherein compositions can begin with a visesha sanchāra—*g m R S* in this case.

*Vegavāhini*, a janya rāga derived from this mela, figures as the 16th mela in the asampūrṇa mela paddhati, under the name, *Toyavegavāhini*.

The illustrious singer of the last century, Mahā Valdyanātha Ayyar got his title, *Mahā* by singing this rāga in his 12th year, before an assembly of sangita vidvāns.

*History.* This is one of the rāgas which emerged when the scheme of 72 melas was conceived.

*Sanchāra*

s r g m P m—g m R s—s n d n s r G r—g m P m—  
g m p d n s r S—s n d n P—d n s r G r—g m R s—  
S n s r s n d P m—g m p d n s r s n d P m—g m p d n d  
P m—g m R s—s n s r S s n d n P—d n s r S ||

*Some prominent compositions*

<i>Varna:</i> <i>Jalajākshi</i>	<i>Adi</i>	<i>Patnam</i>	<i>Subrahmanya Ayyar</i>
<i>Kriti:</i> <i>Sugunamule</i>	<i>Rūpaka</i>	<i>Tyāgarāja.</i>	
„ <i>Etulabrotuvo</i>	<i>Tripuṭa</i>	„	
„ <i>Inkādaya</i>	<i>Adi</i>	<i>Patnam</i>	<i>Subrahmanya Ayyar</i>
„ <i>Etula vrāsi</i>	<i>Tripuṭa</i>	<i>Patnam</i>	<i>Subrahmanya Ayyar</i>
„ <i>Nā manavini</i>	<i>Rūpaka</i>	<i>Karur</i>	<i>Devuḍu Ayyar</i>
„ <i>Yadukula tilaka</i>	<i>Adi</i>	„	„
„ <i>Nive pālinchara</i>	<i>Rūpaka</i>	<i>Karigiri Rao.</i>	
„ <i>Arivudaiyor</i>	<i>Jhampa</i>	<i>Gopālakrishna Bhāratī</i>	
<i>Tiruppugazh:</i> <i>Apakāra</i>	„	<i>Arunagirināthar.</i>	
(Chaturasra)			

4. *Bhairavi* भैरवी

*Janya rāga;* derived from the 20th melakarta *Naṭa-bhairavi* नटभैरवी

*Arohana:*— s r g m p \*d n s

*Aavarohana:*— s n d p m g r s

N.B.—The Dhalvata in the ārohana is Chatussruti Dhaivata. This is the rare example of a janya rāga with a *kramasampūrṇa* ārohana and avarohana. This is also a rāga wherein the accidental note is incorporated in the scale itself.

Some scholars give the ārohana as : s g r g m p d n s. The phrase s g r g m occurs in this rāga, but s r g m is used more frequently. If the ārohana is maintained as s g r g m, s r g m cannot come. Hence the correct view is to take the ārohana as krama sampūrṇa and to treat s g r g m as a visesha prayoga.

Besides Shadja and Panchama, the notes taken are Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Suddha Dhaivata, Chatussruti Dhaivata and Kalsiki Nishāda.

Ekānya-svara bhāshāṅga rāga ; the only accidental note Chatussruti Dhaivata, occurs in the phrases p d n Š, p d n s R, p d n d n Š and s n d n Š. Occasionally the phrase p d n s N rendered in madhyamakāla, takes the suddha dhaivata. In the phrase p d n d p, both the *dha* notes are suddha. Usually in bhāshāṅga rāgas, anya svaras are not nyāsa svaras : but Bhairavi is an exception. Even here, it occurs only as a *hrasva* nyāsa—P d N d—d n s r s N d—r N d and G r s N d. The ending note in each of these phrases is just touched and not stressed.

Many of the compositions begin on the nishāda svara and a few on the rishabha and dhaivata ; *ri*, *ga*, *ma* and *ni*

S. III—23

are the rāga chhāyā svaras ; *ri*, *ma*, *pa*, *ni* and chattussruti *dha* are nyāsa svaras ; *ga*, *ma* and *ni* are kampita svaras ; (a) *r m G r s* (b) *pdM* (c) *p d n d M* and (d) *m p G r s* are visesha prayogas ; *pa* and *ri* are amsa svaras or resting notes. Chatussruti *dha* is not a resting note.

Whereas in phrase *d n S*, the *ni* is sounded in the svasthāna, in the phrases: *n n d P* and *P d n d p*, the *ni* is slightly flattened and rendered.

Janṭa svara prayogas like *r r g g m m g g* and *dāṭu* svara prayogas like *n g r g s r*, *n r s r n S*, *p r S n d P*, *m n d P*, *m p G r s* are prominent. Sarva svara gamaka varika rakti rāga ; the best of the rakti rāgas. An evening rāga according to some scholars ; but can be sung at all times. Well distributed. Slokas padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of musical compositions are represented in this rāga. A major rāga admitting of elaborate scope for ālapana. Used in operas and dance dramas. This rāga corresponds to the Tamil pan, *Kausikam* (கூசிகம்).

*History* : The origion of this rāga can be traced to the Panchama mūrchhanā of *sa grāma* viz., Suddha shadja. The use of the Chatussruti dhaivata in the ārohana-krama combinations was gradually acquiesced in by scholars and it became a regular bhāshāṅga rāga more than 1500 years ago. This is one of the old rāgas and it is the 7th of the nineteen *prasiddha* (prominent) melas mentioned by old scholars. This rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sāra*.

In fact we hear of compositions only in bhāshāṅga Bhairavī rāga from early times. The Nāṭhabhairavī has remained as a scale for centuries.

*Sanchāra*

r g m p \*d n S s n \*D — \*d n s r s r s N \*d — n s  
 r s R — r g m G r S N \*d — n s n g r g s r — n s n r s r  
 n S — p d p d p M — p R S r n d p — p m N d P — m n  
 d P — m p G r s — r g m p d p G r S — r g m G r s N \*D —  
 n a r s R — P \*d n s r S ||

*Some prominent compositions*

<i>Gita</i> :	<i>Sri Rāma</i>	<i>Dhruva</i>	—
<i>Svaraj</i> : <i>ti</i>	<i>Kāmākski</i>	<i>Chapu</i>	Syāmā Sāstri.
<i>Varna</i> :	<i>Viriboni</i>	<i>Āṭa</i>	Pachchimiriyam Adiyappayya.
<i>Kriti</i> :	<i>Koluvaivunnāde</i>	<i>Ādi</i>	Tyāgarāja.
”	<i>Chetulāra</i>	”	”
”	<i>Sri Raghuvara</i>	”	”
”	<i>Upachāramulanu</i>	”	”
”	<i>Raksha bēttare</i>	”	”
”	<i>Tanayuni brova</i>	”	”
”	<i>Upachāramu</i>	<i>Rūpaka</i>	”
”	<i>Tanayande</i> (Nowka Charitram)	<i>Chapu</i>	”
”	<i>Chintaya mā</i>	<i>Rūpaka</i>	Muthuswamy Dikshitar.
”	<i>Bālagopāla</i>	<i>Ādi</i>	”
”	<i>Maha Tripura</i>	<i>Rūpaka</i>	Pallavi Gopālayyar
”	<i>Nī pādamule</i>	<i>Ādi</i>	Patnam Subrah- manya Ayyar.

<b>Kriti:</b>	<i>Ikanannubrova</i>	<b>Ādi</b>	<b>Pallavi Seshayyar</b>
„	<i>Sri Parthasāradhe</i>	<b>Khanda-Tripuṭa</b>	<b>Mysore Sadāsiva Rao</b>
„	<i>Ārukku</i>	<b>Chāpu</b>	<b>Gopālakrishna Bhāratī</b>
„	<i>Tudī seydiḍu</i>	<b>Rūpaka</b>	<b>Ramaswamy Sivan</b>
<i>2nd Ashtapadi</i> :	<i>Srita kamalā</i>	<b>Tripuṭa</b>	<b>Jayadeva</b>
<i>Tarangam</i> :	<i>* Jaya jaya gokulabāla</i>	<b>Rūpaka</b>	<b>Nārāyana Tīrtha.</b>
„	<i>Ghvinda ghaṭrya</i>	<b>Jhampa</b>	„
<i>Padam</i> :	<i>Mandaṭi</i>	<b>Tripuṭa</b>	<b>Kshetrajna.</b>
„	<i>Velavarē</i>	<b>Ādi</b>	<b>Ghanam Krishnayyar</b>

\* This song was originally set in Kuranji raga. The Bhairavi setting and the Ragamalinka setting were given to this sahitya by Tiruvottiyur Tyagayyar, son of Vina Kuppayyar.

### 5. Kharaharapriya खरहरप्रिय

22nd Melakarta rāga ; 4th rāga in IV (*Veda*) chakra (*Veda-baū*). This is a Mūrchchanākāraka mela. Its *ri*, *ga*, *ma*, *pa* and *ni* when taken as shadja, will respectively result in the melas, Hanumatōdi, Mechakalyāni, Harikāmbhoji, Nāṭhabhairavi and Dhīra sankarābharana.

Arohana :—                    s r g m p d n s

Avarohana :—                    s n d p m g r s

Besides Shadja and Panchama, the notes taken are :— Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

A mela rāga with a pair of symmetrical tetrachords—the tetrachords being separated by the interval of a major tone. Sampurna rāga ; sarva svara gamaka varika

takti rāga ; *ri, ga, dha* and *ni* are the raga chhbāyā svaras and nyāsa svaras ; *ri* and *pa* are resting notes. The pratyāhata प्रत्याहत् gamaka lends colour and svarūpa to this rāga. The slow rendering of the phrases : N d P m G R and N d p d n s N d P m G r will be found to be ranjaka prayogas ; fairly distributed ; can be sung at all times. A mela rāga with a large number of janya rāgas. Compositions in this rāga commence on the notes *sa, ri, pa* and *ni*. Tristhāyi rāga. A gāna rasa pradhāna rāga.

We owe this rāga to Tyāgarāja. He is the only composer to have composed many beautiful kritis in this rāga. He brought the rāga to prominence through his kritis. This rāga corresponds to the *Kāphi thāṭ* of Hindusthāni music. With the emergence of Kharabharapriya, the svarūpa of Bhairavi became clearly defined.

*Srirāga*, a janya of this mela, figures as the 22nd mela in the asampūrna mela paddhati.

*Note* :—There is an appropriateness in the rāga name, *Harapriya* (i. e., pleasing to, or liked by Hara or Siva)—*Khara* being the Kaṭapayādi prefix. This rāga approximates to the ancient *sāma gāna scale*, the primordial scale of Indian music and the scale in which Siva delights in.

*Sanchāra* :—

r g m P m G r—N d p d n d P m G r—r g m p d n s  
 s n d P m G r—r g m p d n s s n D—p d n s R R—  
 d n s r G G g r—g m G g r R—R S s n D—p d n s r g r  
 s N d—p d p d n s N n d P—m p n d p m G R—N n d d  
 p p m m g g r R—S n d—n s r s R—n d p d n d P m G  
 r S—n d n s r S ||

## Some prominent compositions

<i>Kriti</i> :	<i>Chakkani rāia</i>	Ādi	Tyāgarāja.
„	<i>Naḍachi naḍachi</i>	„	„
„	<i>Kōri sevimpa</i>	„	„
„	<i>Viḍemu seyave</i>	„	„
„	<i>Pakkala nilabaḍi</i>	Tripuṭa	„
„	<i>Rāma nī samāna</i>	Rūpaka	„
„	<i>Sankalpame</i>	Adi	Patnam Subrahmanya Ayyar.
„	<i>Tyāgarāja</i>	„	Tiruvottiyur Tyāgayyar.

The rāga of the kriti : *Rāmā niyedā* is only *Dilipakam* and not *Kharaharapriya*.

## 6. Mohana मोहन

Janya rāga ; derived from the 28th melakarta, Hari kāmbhoji.

This is a sarva svara mūrchanākāraka janya rāga. Its

- (a) *ri* as shadja gives Madhyamāvati.
- (b) *ga* as „ „ Hindolam.
- (c) *pa* as „ „ Suddha sāveri.
- (d) *dha* as „ „ Udayaravi chandrika.

Arohana :— s r g p d s

Avarohana :— s d p g r s

Besides Shadja and Panchama, the notes taken are : the Chatussruti Rishabha, Antara Gāndhāra and Chatussruti Dhaivata.

Audava rāga ; varja rāga ; the notes *ma* and *ni* are deleted. Symmetrical rāga. Upāṅga rāga ; *ri*, *ga* and *dha*

are the rāga chhāyā svaras ; *ga* and *pa* are amsa svaras i. e. resting notes. Janṭa svara prayogas like *g g p p d d s s* and dāṭu svara prayogas like *d g r s d p, d r s d p, g d p g r* and *r p g r s* are prominent. Sarva svara gamaka varika rakti rāga ; one of the major rāgas and gives scope for elaborate ālāpana. Can be sung at all times ; but still night time is best suited for this rāga. One of the widely distributed and popular rāga. Slokas, padyas and viruttams can be sung in this rāga. All types of compositions are represented in this rāga. This rāga figures in operas and dance dramas. It is useful for singing themes relating to *varnana* or description. An auspicious rāga. Mangalams have been composed in this rāga. A rāga capable of evoking more than one rasa. Tristhāyi rāga. Compositions in this rāga commence on the notes *sa, ga* and *dha*. Mohana corresponds to the *Bhūp* of Hindusthāni music.

A rāga useful for being sung at the commencement of concerts.

*History.* The oldest rāga known to man. This pentatonic scale is found in the music of the different nations of the world, including the music of the primitive tribes. This is accounted for by the fact that the notes figuring in this rāga are the earliest notes met with in the *sa—pa series* (cycle of fifths) i. e. *sa—pa—; pa—ri; ri—dha; dha—ga*. There are many folk songs in this rāga.

The hymns of *Tiruvāchagam* of Mānīckavāchagar have been recited in this rāga from early times. The name Mohana for this rāga is of later origin. Its earlier name was Rēgupati.

### ***Sanchāra :—***

g p d S s - p d s r G g r - s r g p G g r - s r g R  
s - d s r s D d p - p g p d s r s D p - g p g D p g r - s r  
g p G g r - s r g R s - d s r s - d d s D p - p g p d s d S //

### *Some prominent compositions*

<i>Gita</i> :	<i>Vara vīna</i>	<i>Rūpaka</i>	—
<i>Svarajati</i> :	<i>Sāmidayamera</i>	<i>Ādi</i>	
<i>Varna</i> :	<i>Ninne kori</i>	„	<i>Pallavi Duraisāmī</i> <i>Ayyar</i>
„	<i>Ninnu kōri</i>	„	<i>Ramnađ Srinivāsa</i> <i>Ayyangār.</i>
„	<i>Sarasijākshi</i>	<i>Āṭa</i>	<i>Vina Kuppayyar.</i>
<i>Pada Varna</i> :	<i>Sarigā dāni</i>	<i>Adi</i>	<i>Kārveṭnagar Govinda</i> <i>sāmayya</i>
<i>Kriti</i> :	<i>Bavanuta</i>	<i>Adi</i>	<i>Tyāgarāja</i>
„	<i>Nanu pālimpa</i>	„	„
„	<i>Mohanarāma</i>	„	„
„	<i>Enduko bāga</i>	„	„
„	<i>Rāma ninnu</i>	„	„
„	<i>Evarurā</i>	<i>Chāpu</i>	„
„	<i>Maruvaku daya</i>	<i>Adi</i>	<i>Karūr Dakshināmūrtī</i> <i>Sāstri.</i>
„	<i>Peddā devuḍānti</i>	„	<i>Mysose Sadāsiva Rao</i>
„	<i>Nenaruncharā</i>	„	<i>Karigiri Rao</i>
„	<i>En palli</i>	„	<i>Arunāchalakkavirāyar</i>
„	<i>Arumarundoru</i>	<i>Rūpaka</i>	<i>Muttu Tāndavar.</i>
„	<i>Sannidhi</i>	<i>Chāpu</i>	<i>Kavikunjara Bhāratī</i>
<i>Devarnama</i> :	<i>Kanḍu kanḍu</i>	<i>Jhampa</i>	<i>Purandara Das</i>
<i>Pallaktiseva</i>			
<i>Prabandham</i> :	<i>Etula rammandu</i>	<i>Chapu</i>	<i>Shahajī Maharaja</i>
<i>Tarangam</i> :	<i>Kshemam kuru</i>	„	<i>Nārāyana Tīrtha</i>
<i>Jāvali</i> :	<i>Mohamella</i>	<i>Rūpaga</i>	<i>Pattabhirāmayya</i>

## 7. Kedaragaula केदारगौल

Janya rāga ; derived from the 28th melakarta<sup>1</sup> Harikāmbhoji.

It is a mūrchchanakāraka janya rāga. Its *ma* and *pa* taken as shadja respectively result in the rāgas, Ārabhi and Ābheri.

Arohana :— s r m p n s

Avarohana :— s n d p m g r s

In kedaragaula rāga 'उठमर' can come as an exceptional prayoga.

Besides Shadja and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

Audava sampūrṇa rāga. Varja rāga ; the notes *ga* and *dha* are absent in the ārohaṇa. Upāṅga rāga. Gamaka varika rakti raga. The rāga's identity is straightaway revealed when the rishabha of the *tāra* sthāyi is sung as a prolonged and stressed note ; *ri* and *ni* are the rāga chhāyā svaras ; they are also kampita svaras and श्रावक svaras ; *ri* and *pa* are good nyāsas ; *dha* and *ga* are not nyāsas ; *ga* is not a kampita svara ; *pa* is an amsa svara.

A wellknown rāga and a widely distributed rāga. Useful for singing slokas, padyas and viruttams. Useful for singing themes relating to varṇana or description. Largely used in *Purāna paṭanam*, Used in operas and dance dramas. Compositions in this rāga commence on the notes : s r m p. Sometimes the phrase G m g R g r occurs as a visesha-sanchāra. Tristhāyi rāga. Night time is very appropriate for this rāga ; being an auspicious rāga, it can however

be sung at all times. A major rāga giving scope for elaborate ālāpana. This rāga can be used to evoke karunā rasa and bhakti rasa.

Dēsh rāga of Hindusthāni music is like Kēdāragaula but takes Kakali *ni* in the phrases; p n Š and p n s r.

The Tevara pan *Gāndhāra panchamam* is this rāga.

In the asampūrṇa mela paddhati, the 28th mela is called Harikedāragaula.

In medieval works, the name of the rāga is seen as Kedārigaula.

*Sanehāra* :—

s r m p n Š s—m p n s R R—R m g R—r m P m g R  
 r r m g r r g r S—N, s r S—n s r s n d P—m p n s r S  
 n d p—m p n d P m g R—r m P, m g R—r r m g r r g r S  
 —N, s r s—n s r s n d P—m p n n Š||

*Some prominent compositions*

<i>Varna</i>	<i>Sāmi daya jūḍa</i>	Adi	Tiruvottiyur Tyāgayyar
„	<i>Viriboni</i>	Jhampa	Rudrapaṭnam Venkaṭarā- mayya
<i>Kriti</i>	<i>Tulasibilva</i>	Adi	Tyāgarājā
„	<i>Vanajanayanuḍani</i>	„	„
„	<i>Venugāna loluni</i>	Rūpaka	„
<i>Prahlaḍa</i> <i>Bhakti</i> <i>Vijayam</i>	<i>Vārijanayana m</i>	Adi	„

Kriti	Nīlakanṭham	Rūpaka	Muthuswamy Dikshitar.
„	Saraguna pālīmpa	Adi	Rāmnād Srinī- vāsa Ayyangār.
„	Enta pilachina	„	Pallavi Seshayyar.
„	Karuniso	„	Purandar Dāsa.
„	Innamum orudaram	„	Gopalakrishna Bhāratī.
<i>Rāma</i> <i>Nāṭakam</i>	<i>Anda Rāma</i> soundariyam		Arunāchala Kavirāyar.
<i>Padam</i>	<i>Emandunamma</i>	Tripuṭa	Kshetrayya
<i>11th</i> <i>Ashtapadi</i>	<i>Ratisukhāsāre</i>	Adi	Jayadeva
<i>Tarangam</i>	<i>Mangalālaya</i>	„	Nārāyana Tīrtha.

### 8. Balahamsa बलहंस

Janya rāga: derived from the 28th melakarta Harikāmbhoji.

Arohana:— s r m p d s

Avarohana— s n d p m r m g s

Besides Shāḍja and Panchama, the notes taken by this rāga are: Chatussruti Rishabha, Antara Gāudhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisikī Nishāda.

Audava-vakra sampūrṇa rāga; ga and ni are varja in the arohana. Eka-svara vakra avarohana. Upāṅga rāga. Gamaka varika rakti rāga; ri is a jīva svara; pa is both a nyāsa svara and amsa svara. A minor rāga and does not lend itself for elaborate alāpana. Compositions commence on the notes sa, ri, ma and pa. Tristhāyi

rāga; can be sung at all times. The vīsesha sānchāras are:

(a) m g R m g s (b) m g r s (c) p m r s.

*Sānchāra:*

s r m P—m r m g S—s r m p d S—s n d P m r  
 m g S—s r m p d S—m p d S—d s r m g r m g S—  
 S s n d P—m p d S—s n d P m r m g S—S, n d P  
 —d s r m g r m g S ||

*Compositions*

<i>Kriti:</i>	<i>Talli tanḍrulugala</i>	Adi	Tyāgarājs
„	<i>Parulanu</i>	„	„
„	<i>Ikakawalasine</i>	„	„
„	<i>Danḍamu peṭṭenura</i>	„	„
„	<i>Ennaḍu daya</i>	Rūpaka	Patnam Subrah- manya Ayyar.
„	<i>Ninuvinā gati</i>	Adi	Mysore Sadāsiva Rao.
„	<i>Evarunnāru</i>	„	„

**9. S a m a साम**

Janya rāga: derived from the 28th melakarta Harikāmbhoji.

Ārohana:— s r m p d s

Avarohana:— s d p m g r s.

Besides Shadja and Panchama, the notes taken by this rāga are: Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama and Chatussruti Dhaivata.

Audava-shadava rāga; *ga* and *ni* are varja in the ārohana and *ni* is varja in the avarohana. Upāṅga rāga. Gamaka varīka rākti rāga. Rishabha and Dhaivata are

kampita svaras and jiva svaras ; *ri* and *pa* are nyāsa svaras ; *ma* is an amsa svara. A rāga which shines by chowka kāla prayogas. Tristhāyl rāga. A minor rāga and does not give scope for elaborate ālāpana ; m d Š and s r r G S are visesha sanchāras. Compositions commence on the notes *da*, *sa* and *ma*. This rāgā evokes *sānta rasa* or the feeling of peace and tranquility.

Can be song at all times but still evening and night times are very appropriate for this rāga.

**Note:** The correct name of the rāga is only Sāma and not Syāma (see the *Chaturdasa Rāga mālika* of Muthuswāmy Dikshitar).

*Sanchāra* :—

S , s d d p—d s r m m g G R—s r r G s—s r m d p  
 P , P ; m d Š ; Š—d s r m m g G R—s r r G Š—Š ,  
 d P — m p d Š d P — m p d m g R—s r r G ; S—  
 s d P — d s r m m g G R—s r r G S ||  
 . . .

*Compositions*

<i>Kriti</i>	<i>Sāntamuleka</i>	<i>Adi</i>	Tyāgaraja.
„	<i>Etulaina</i>	<i>Chāpu</i>	„
„	<i>Maravakave</i>	<i>Rūpaka</i>	Patnam Subbrahmānya Ayyar.
„	<i>Sarananu</i>	<i>Adi</i>	Pallavi Seshayyar.
„	<i>Karunākara</i>	<i>Rūpakam</i>	Vina Krishnamāchāriyar.
<i>Kīrtana</i>	<i>Mānasa sancharare</i>	<i>Adi</i>	Sadāsīva Brahméndral.

## 10. Kambhoji कांभोजी

Janya rāga ; derived from the 28th mela Harikāmbhoji.

Arohana :— s r g m p d s

Avarohana :— s n d p m g r s

Besides Shadja and Panchama the notes taken are : Chatussruti Rishabha, Antara Gandhāra, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishada.

This is a mūrchanākāraka janya rāga. Its *dha* when taken as shadja, results in the rāga Desya toḍī (s g m p d n s — s n d p m g r s — 8.

Shādava-sampūrṇa rāga. Varja rāga ; *ni* is varja in the ārohana. Ekānya-svara bhāshāṅga rāga ; the foreign note kākali nishāda, occurs in the phrases ; s n p d s and s n d p s. Dāṭu svara prayogas like (1) r p m g s, (2) r m g s and (3) d g r s are common. Phrases like (a) m g s (b) p d M (c) m g p d s (d) s r g S are ranjaka prayogas, P, d m g is a visesha prayoga and a rakti prayoga. The notes *ma*, *dha* and *ni* (both the varieties) are rāga chhāyā svaras ; *ga*, *ma pa* and *dha* are nyāsa svaras ; *ga*, *pa* and *dha* are the notes on which one can rest and develop aa ālāpana. Sarva svara gamaka varika rakti rāga. Of the rakti rāgas this is widely known and sung. Well distributed. Can be sung at all times. One of the major rāgas and affords scope for elaborate ālāphana. Slokas, padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of musical compositions are respresented in this rāga. Useful for

singing sāhityas relating to varnana or description. An auspicious rāga. Useful for being sung at the commencement of concerts. Used in operas and dance dramas. Compositions begin on the notes: *sa, ga, ma, pa, and dha*. A rāga wherein compositions can begin with a visesha *sanchāra*—*m g S* and *s n P* in this case.

Tristhāyi rāga. The phrases; *m g S* and *s n P* appropriately enough adorn this rāga as a consonantal pair. The phrase *s n P* is sometimes sung to the music of *s s P*. Though the foreign note is a *jiva svara*, it cannot occur as a prolonged note.

**Note**—Both *Trisrui dha* ( $\frac{5}{16}$ ) and *Chatussruti dha* ( $\frac{7}{16}$ ) are used in this rāga. The former figures in the phrase *D*; *n n D* and the latter in the phrase *s n p  $\tilde{D}$  s r g*.

The rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sāra*. The names *Kāmbodi* and *Kāmboji* are also found in some works.

The pan *Takkesi* (தக்கேசி பன்) is this rāga.

In Kathakali music, this rāga is known by the name *Kāmodari*.

*Sanchāra*:

s r g m p d  $\dot{S}$ —d r s n d P—d m G—p d S s \*n P—  
 d d s d  $\dot{S}$ —m g p d  $\dot{S}$ —p d s r G—G G—m g R m g r S  
 s n D—p d s r g m g r S s n d P—d s d r s N d P—d m G  
 —p d  $\dot{S}$  s \*n \*n P d d s d  $\dot{S}$ —m g p d  $\dot{S}$ —s n d P m g R s  
 —s r g m P m g R S—s n d P—d r s n d P d m G—  
 p d S \*n P d d  $\dot{S}$  ||

## Some prominent compositions

<i>Gita :</i>	<i>Bhuvanatraya</i>	Dhruva	Paidāla Gurumūrti Sāstri
„	<i>Mandaradhara</i>	Adi	—
<i>Varna :</i>	<i>Taruni ninnu bāsi</i>	Adi	Fiddle Ponnuswāmy
„	<i>Inta chalamu</i>	Āṭa	Pallavi Gopālaiyyar.
„	<i>Sarasija nābha</i>	Āṭa	Vaṭivelu.
„	<i>Pankajākshi pai</i>	Adi	Mahā Vaidyanātha Ayyar
„	<i>Kamalākshi</i>	Jhampa	Kundrakkudy Krish- nayyar
<i>Kriti :</i>	<i>Marimari ninne</i>	Adi	Tyāgarāja
„	<i>O Rangasayi</i>	„	„
„	<i>Evari māṭa</i>	„	„
„	<i>Mā Jānaki</i>	„	„
„	<i>Sri Raghuvarā- prameya</i>	„	„
„	<i>Sri Subrahmanyāya</i>	Rūpaka	Mutthswāmy Dikshitar.
„	<i>Kāsi Visvesvara</i>	Āṭa	„
„	<i>Devi nī pada</i>	Adi	Syāma Sāstri.
„	<i>Koniyāḍina</i>	„	Vīna Kuppayyar.
„	<i>Marimari ninne</i>	Rūpaka	Karur Dakshinā- murti Sāstri.
„	<i>Nive nannu</i>	Adi	Kundrakkudy Krish- nayyar.
„	<i>Naḍamāḍi</i>	Khanda Chāpu	Pāpanāsa Mudaliar.
„	<i>Kānāmal vinile</i>	„	Muttu Tāndvar.
„	<i>Tiruvaḍi saranam</i>	Adi	Gopālakrishna Bhāratī

<i>6th Ashtapadi</i> :	<i>Nibruta</i>	<i>Tripuṭa</i>	<i>Jayadeva</i>
<i>Tarangam</i> :	<i>Ālokaye</i>	<i>Adi</i>	<i>Nārāyana Tīrtha</i>
<i>Padam</i> :	<i>Yālane vānipai</i>	<i>Tripuṭa</i>	<i>Kshetrajna</i>
<i>Azhagar kuravanji</i> :	<i>Ivan yārō</i>	<i>Adi</i>	<i>Kavi Kunjara Bharati</i>
<i>Jāvali</i> :	<i>Emi māyamu</i>	<i>Rūpaka</i>	<i>Paṭṭabhirāmaya</i>

### 11. Khamas खमास्

Janya rāga; derived from the 28th melakarta Harikāmbhoji.

Arohana :— s m g m p d n s

Avarohana :— s n d p m g r s

Besides Shadja and Panchama, this rāga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishāda.

Vakra shādava-sampūrṇa rāga; arohana alone is vakra; eka-svara-vakra ārohana. Varja rāga; *ri* is eschewed in the ārohana. Ekānya-svara bhāshāṅga rāga, the only foreign note being the kākali nishāda which occurs in the phrase s n S. Dātu svara prayogas like s m g m i g s r, p s \* n s d n p d, and m n d n P lend colour to this rāga; (a) s g m (b) m g s and (c) p d m are visesha sanchāras; p d s n d is a rare prayoga figuring in some compositions. The notes *ma*, *dha* and *ni* are rāga chhāyā svaras; *ma* and *pa* are nyāsa svaras; *pa* is an amsa svara i. e. a resting note. Fairly distributed. Can be sung at all times. Slokas, padyas and viruttams can be sung in this rāga. One of the most pleasing desya rāgas. Useful for portraying ringāra and bhakti rasas. Compositions

begin on the notes : *sa ma* and *pa*. The rāga of the well-known tune, *Pancha chāmaram* is Khamās. In the compositions in this rāga, there is no *sanchāra* below the *mandra sīhāyi nishāda*.

*History* :—Originally this was an upāṅga rāga. The two kritis of Tyāgarāja in this rāga do not use the kākali *ni*. His predecessors like Bhadrāchalam Rāmadās and his contemporaries like Svāti Tirunāl and Chinni Krishna dasa have not used the kākali *ni*. The kākali *nishāda* svara appeared as an inter-loper with the composers of jāvalis and its use came to be gradually acquiesced in by scholars. Now it is a full-fledged bhāshāṅga rāga. An ālāpana of Khamās can very well be made without resorting to the kākali *nishāda* prayoga. The names *Kamās* and *Kamāchi* are found in some early works.

*Note*—*Kalā dharma* requires that when a person performs an ālāpana of Khamās rāga as a prelude to the kritis: *Sītāpate* or *Sujana jīvana*, he must perform the ālāpana without resorting to the kākali *nishāda* prayoga. He may use the kākali *nishāda* prayoga when he sings ālāpanas to pieces like *Brōcheyārevarurā*.

*Sanchāra* :

m g m n D—d n S s n n d n p—d n S s \*n S—d n  
 \* R r S s n D—d n S s \*n—\* m g m r g s r s \*n S—d n  
 S—s n n d d p p m—g m p S—p S s n n d d p—p m p d  
 d p m g M—m g r g S ||

## Some prominent compositions

<i>Svarajati</i> :	<i>Sāmbasivāyanave</i>	<i>Adi</i>	<i>Chinnikrishna dāsa.</i>
<i>Kriti</i> :	<i>Sujana jīvana</i>	<i>Rūpaka</i>	<i>Tyāgarāja.</i>
„	<i>Sitāpate</i>	<i>Ādi</i>	„
„	<i>Sārasasama</i>	„	<i>Svāti Tirunal.</i>
„	<i>Igaparam tarum</i>	„	<i>Nīlakanta Dāsar.</i>
„	<i>Paramādbhutamaina</i>	„	<i>Mysore Sadāsiva Rao.</i>
„	<i>Nā taramā ninnu</i>	„	„
„	<i>Edurugā vachchi</i>	„	<i>Pāllavi Seshayyar.</i>
„	<i>Brochевārevarurā</i>	„	<i>Vāsudevāchār</i>
„	<i>Pārka pārka</i>	<i>Rūpaka</i>	<i>Gopala Krishna Bhārati.</i>
„	<i>Teruvil vārāno</i>	„	<i>Muttu Tāndavar.</i>
„	<i>Shaḍānana</i>	<i>Ādi</i>	<i>Panchāpakesa Sāstriyār.</i>
<i>Mānasika</i> <i>pūja</i> <i>kirtanā</i>	<i>Paramātmuni</i>	<i>Rūpaka</i>	<i>Vīna Kuppayyar</i>
<i>Azhagar</i> <i>kuravanji</i> :	<i>Sāmi Mayuragirī</i>	<i>Ādi</i>	<i>Kavi Kunjara Bharati.</i>
<i>Jāvali</i> :	<i>Apuḍu manasu</i>	<i>Rūpaka</i>	<i>Patnam Subrahmānya Ayyar.</i>
„	<i>Marulukonnadīrā</i>	<i>Ādi</i>	<i>Rāmāḍ Srinivāsa Ayyangar.</i>
„	<i>Kommaro vāni</i>	„	—
„	<i>Chānaro</i>	<i>Rūpaka</i>	—
„	<i>Mātāḍa bāradeno</i>	<i>Chāpu</i>	<i>Narahaśāchār.</i>

## 12. Sankarabharana संकराभरण

29th melakarta rāga ; to suit the kāṭapayādi formula ‘Dhira’ was prefixed to the name of this mela ; 5th rāga in the V (*Bāna*) chakra ; *Bāna-mā* ; *ri gu ma dhi nu*.

This is a mūrchanākā raka rāga. Its *ri*, *ga*, *ma*, *pa* and *dhā* when taken as *shadja* respectively give rise to the rāgas : Kharaharapriya, Todī, Kalyāni, Harikāmbhoji and Naṭhabhairavi.

One of the melakartas with a large number of janya-rāgas.

Arohana :— s r g m p d n s

Avarohana :— s n d p m g r s

Besides *Shadja* and *Panchama*, the notes taken are :— *Chatussruti Rishabha*, *Antara Gāndhāra*, *Suddha Madhyama*, *Chattussruti dhaivata* and *Kakali Nishāda*.

A rāga with a pair of perfectly symmetrical tetrachords—the tetrachords being separated by the interval of a major tone. *Sampūrna rāga*. Some scholars give a shādava avarohana to this rāga by deleting the *nishāda*. *Nishāda* varja prayogas like s D p are no doubt common in this rāga, but that alone is not sufficient reason for fixing the avarohana as s D p m g r s. The phrase s n d p occurs in this rāga extensively and hence the avarohana should be deemed *sampūrna*.

*Sarva svara gamaka varika rakti rāga*. All the svaras in both the ārohana and the avarohana are rāga chhāyā-svaras; *ri* and *dhā* occur as *dirgha* and *kampita* svaras. One of the major rāgas and affords scope for elaborate alāpana. *Janṭa svara* paryogas like s s r r g g m m p p and *dāṭu svara* prayogas like r n s d n p d m p g m r g S

are prominent in this rāga. s n p is a visesha sanchāra and occurs rarely. The phrase D, M, R tactfully introduced in the last ettugāda svara of the Sankarābharana varna, *Chalamela* suggests a knowledge of western music on the part of the composer, Svāti Tirunāl. Well distributed. The opinion of the pūrvāchāryas (old scholars) is that, this is an evening rāga ; but it can be sung at all times. Slokas, padyas and viruttams can be sung in this rāga. This rāga corresponds to the pan, *pazham panjuram* (பாசம் பஞ்சரம்) of ancient Tamil music. Tristhāyi rāga. A rāga capable of evoking multiple rasas. Figures in operas and dance dramas.

All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. The phrases s n d p in the lower octave in slow tempo is generally avoided, as it will suggest the rāga *Navaroj*. The same phrase can however occur in madhyama kala. Compositions in this rāga begin on the notes : *sa, ga, ma* and *pa*.

Sankarabharana Narasayya, one of the musical gems that adorned the Tanjore Samsthānam in the 18th century was an adept in this rāga.

This rāga corresponds to the *Bilāval* of Hindusthāni music. Excepting for the slight sharpening of the sixth (dhaivata), this rāga is the same as the major diatonic scale of western music. One of the old rāgas. This is the nishāda mūrchchanā (*Ranjani*) of the ancient scale, shadja grāma. This rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sāra*.

*Sanchāra* :=

S P p m g m r—g m p  $\tilde{D}$  n S—s n s d n p  $\tilde{D}$  n S—  
 S s n s r r s N—s r g m G ; G ; m g R S n—s r g m P  
 m g R S n—s g R r S n—s n s d n P  $\tilde{D}$  n S—g m p  
 $\tilde{D}$  n s r S n d P—s  $\tilde{D}$  P m g R g m P—s r g m P—  
 p d n s r g m P—m g R s n s  $\tilde{D}$  n S ||

*Some prominent compositions.*

<i>Gita</i> :	<i>Āre Dasaratha</i>	Simhanandana	
<i>Varna</i> :	<i>Sāmi ninne</i>	Ādi	Vina Kuppayyar.
„	<i>Chalamela</i>	Āṭa	Svāti Tīrunāl.
<i>Kriti</i> :	<i>Enduku peddala</i>	Ādi	Tyāgarāja.
„	<i>Mariyād gādura</i>	„	„
„	<i>Eduṭa nilachite</i>	„	„
„	<i>I varaku jūchinadi</i>	„	„
„	<i>Svara rāga sudhā</i>	„	„
„	<i>Emi neramu</i>	„	„
„	<i>Sundaresvaruni</i>	„	„
„	<i>Bakti biksha</i>	Rupaka	„
„	<i>Manasu svādina</i>	Chāpu	„
„	<i>Buddhi rādu</i>	„	„
„	<i>Enduki chalamu</i>	„	„
„	<i>Akshaya linga</i>	„	Muthuswāmī Dīkshitar.
<i>Navaratna malika</i>	{ <i>Sarojadhala netri</i> <i>Devi mina netri</i>	Ādi „	Syāma Sāstri. „
<i>Kriti</i> :	<i>Bāgumiraganu</i>	Rūpaka	Vina Kuppayyar.
„	<i>Mahima teliya</i>	„	Anayya.

<i>Kriti</i> :	<i>Sri Hari pāda</i>	<i>Āta</i>	Tāllapākam Chinnayya.
„	<i>Nṛityati nrityati</i>	Ādi	Svāti Tirunal.
<i>Pada</i> :	<i>Dāri jūchu</i>	Chāpu	Muvvalur Sabhā- pati Ayyar.
„	<i>Challa nāyenu</i>	Tripuṭa	Kshetrajna.
„	<i>Evvade bhāma</i>	Misra laghu	„
„	<i>Nalla nalla nilavu</i>	Ādi	Ghanam Krishnayyar.
<i>12th Ashta-</i>	<i>Pasyati disi</i> <i>padi</i>	Tripuṭa	Jayadeva.
<i>Tarangam</i> :	<i>Sri Vāsudeva</i>	Chāpu	Nārāyana Tirtha.
<i>Daru</i> :	<i>Singārampu Pallaki</i> (Pallaki seva prabandham)	Chāpu	Shahji Maharajah..

### 13. Arabhi आरभी

Janya rāga ; derived from the 29th melakarta, Dhira.  
Sankarābharana.

Arohana :— s r m p d s

Avarohana :— s n d p m g r s

This is a mūrchchanākāraka janya rāga. Its *ri*, *ma* and *pa* taken as Shadja, result respectively in the rāgas : Abheri, Mohana kalyani and Kedaragaula.

Besides Shadja and Panchama, this rāga takes the Chatusruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Audava-sampūrṇa rāga ; varja rāga ; *ga* and *ni* are eschewed in the arohana ; upāṅga rāga ; ghana rāga ;

One of the celebrated *ghana panchaka rāgas* and is the third in the group. A rāga which shines more by madhyamakāla sanchāras. Gamaka varika rāga; the notes, *ri*, *ma* and *dha* are jīva svaras; *ri* and *pa* are nyāsa svaras; *ri* and *dha* are kampita svaras. Janṭa svara combinations like p p d d s s i i and nishāda varja combinations like s s d d p p m p m g r r are very characteristic of this rāga. M, g r s R is a ranjaka prayoga. The notes *ni* and *ga* are used sparingly in this rāga; they will not occur as dirgha svaras; they are weak notes and are not stressed. Gāndhāra is a durbala svara. In the phrases, s n D and M, g r s R, the *ni* and *ga* are just touched; these two notes are not nyāsas. There are some compositions wherein the nishāda is totally eschewed. Can be sung at all times. The pan *pazham takka ragam* (பழம் தக்க ரகம்) corresponds to Arabhi. Fairly distributed. Compositions begin on the notes *ri*, *pa* and *aha*. An auspicious rāga. Benedictory verses are sung in this rāga. Tristhāyi rāga; *ma* is not a nyasa svara in raga.

*Note*: Arabhi and Sāma are instances of rāgas with identical svara sthānas but yet differ from each other on account of subtle srutis and characteristic manipulation of phrases.

*Sanchāra* :—

r m p D d—m p d S s—s n D—d d s s r s R R—  
 M g R—s r s n D—d d R r—d d S s—p p D d—m p d s  
 d d p p m p m g r r—s r s n D—d d r r s d S ||  
 . . . . .

## Some prominent compositions

<i>Gita</i> :	<i>Rere Sri Rāma</i>	<i>Triputa</i>	—
<i>Varna</i> :	<i>Sarasijamukhi</i>	<i>Adi</i>	<i>Pallavi</i> <i>Duraisāmbi</i> <i>Ayyar.</i>
<i>Pancha-ratna</i> :	<i>Sādhinchene</i>	„	<i>Tyāgaraja.</i>
<i>Kriti</i> :	<i>Ambāninnu</i>	<i>Ādi</i>	<i>Tyāgarāja.</i>
„	<i>Sundari ninnu</i>	<i>Chāpu</i>	„
„	<i>Nāmoralanu</i>	<i>Ādi</i>	„
„	<i>Chālākalla</i>	„	„
„	<i>Chūtāmu</i>	<i>Rūpaka</i>	„
„	<i>Nādasudhārasam</i>	„	„
„	<i>Sri Sarasvati</i>	„	<i>Muttuswāmy</i> <i>Dikshitar.</i>
„	<i>Pāhi pārvata</i>	<i>Ādi</i>	<i>Svāti Tirunal.</i>

## 14. Kedaram केदारम्

Janya raga ; derived from the 29th melakarta, Dhīra  
Sankarābharana.

Arohana:— s m g m p n s

Avarohana:— s n p m g r s

Besides *Shadja* and *Panchama*, the notes taken are  
the *Chatussruti Rishabha*, *Antara Gāndhāra*. *Suddha*  
*Madhyama* and *Kākali Nishāda*.

Vakra audava-shādava rāga ; ārohana alone is vakra ;  
eka-svara vakra ārohana. *Dhai*vata varja rāga ; *ri* and *dha*  
are varja in the ārohana ; *dha* is varja in the avarohana.  
Upāṅga rāga. *Ghana* rāga and belongs to the *dvitīya*

*ghana panchaka* group. Gamaka varika rāga; *ma* and *ni* are the rāga chhāya svaras; (a) *s g m P* (b) *p S s n p*, (c) *s r r G s* and (d) *P n m g* are visesha sanchāras and they give beauty to the rāga. The use of dhaivata in this rāga is not in conformity with the strict lakshana; *ma* can occur neither as a long note nor as a nyāsa svara; *ri* and *ga* are not nyāsas. Can be sung at all times; but morning is very appropriate. Useful for singing invocatory songs, verses, nāndi slokas, padyas and viruttams at the commencement of an entertainment, drama, opera or religious discourse. An atmosphere of vigour and liveliness is created by this rāga. Compositions in this rāga begin on the notes; *sa*, *ga*, *pa* and *ni*; *pa* is a resting note. In the phrase *s r r g s* there is a glide from gāndhāra to shadja. Tristhāyi rāga. This raga can evoke vira rasa.

A rāga with a limited scope for alāpana. This rāga shines more by madhyamakāla prayogas. This raga can be sung with good effect in the rāgamalika section of a pallavi.

Kedāram is eminently suited for being sung at the commencement of conseerts. On account of the presence of *tivra svara*, the requisite musical atmosphere is soon created.

*Sanchāra* :—

$\text{P} \cdot \text{n} \cdot \text{n} \cdot \text{S} \cdot \text{n} - \text{s} \cdot \text{m} \cdot \text{g} \cdot \text{m} \cdot \text{P}, \text{m} - \text{g} \cdot \text{m} \cdot \text{p} \cdot \text{n} \cdot \text{S} \cdot \text{s} \cdot \text{n} - \text{S} \cdot \text{m} \cdot \text{G},$   
 $\text{r} \cdot \text{R}, \text{s} - \text{s} \cdot \text{r} \cdot \text{r} \cdot \text{G}, \text{S} - \text{s} \cdot \text{n} \cdot \text{P}, \text{m} - \text{g} \cdot \text{m} \cdot \text{p} \cdot \text{n} \cdot \text{S}, \text{n} \cdot \text{P}, \text{m} - \text{p} \cdot \text{S} \cdot \text{s} \cdot \text{n} \cdot \text{P},$   
 $\text{m} - \text{m} \cdot \text{g} \cdot \text{g} \cdot \text{r} \cdot \text{r} \cdot \text{S} - \text{s} \cdot \text{r} \cdot \text{r} \cdot \text{G} \cdot \text{S}, - \text{s} \cdot \text{n} \cdot \text{P} - \text{p} \cdot \text{n} \cdot \text{s} \cdot \text{m} \cdot \text{g} \cdot \text{m} \cdot \text{p} \cdot \text{s} \cdot \text{n} \cdot \text{P},$   
 $\text{m} - \text{m} \cdot \text{g} \cdot \text{g} \cdot \text{r} \cdot \text{r} \cdot \text{S} - \text{s} \cdot \text{r} \cdot \text{r} \cdot \text{G} \cdot \text{S} \parallel$

## Some prominent compositions

<i>Pada jati varna :</i>	<i>Ento vaibhavamu</i>	<i>Ādi</i>	<i>Kundrakkudiy Krishnayyar..</i>
<i>Kriti :</i>	<i>Rāma nipai</i>	„	<i>Tyagāraja</i>
<i>Kriti :</i>	<i>Marachē vāḍana</i>		<i>Tyāgarāja</i>
„	<i>Ananda naṭana</i>	<i>Misra Eka</i>	<i>Muthuswāmy Dikshitar.</i>
„	<i>Bhajana sāyave</i>	<i>Rūpaka</i>	<i>Anayya.</i>
„	<i>Samayamide</i>	„	<i>Paṭnam Subrahmanyā Ayyar.</i>
„	<i>Nive nā jīvamani</i>	„	<i>Pallavi Seshayyar..</i>
„	<i>Durusuga kripa</i>	„	<i>Karūr Dakshināmūrti Sastri.</i>
„	<i>Paluke bangāra</i>	<i>Chāpu</i>	<i>Bhadrāchala Rāmadas.</i>
„	<i>Anjādiru nenjame</i>	„	<i>Gopālakrishna Bhārati.</i>
<i>Nandanār Charitram</i>	<i>Ellorum vārungal</i>		„

## 15. S u d d h a S a v e r i शुद्धसावेरी

Janya rāga ; derived from the 29th melakarta, Dhira-Sankarābharana.

This is a murchchanākāraka janya rāga. Its *ri*, *ma*, *pa* and *dha* taken as shadja respectively result in the ragas, Udayaravichandrika, Mohana, Madhyamāvatī and Hindola. Thus it is a sarva svara mūrchchanākāraka janya rāga.

Arohana :— s r m p d s

Avarohana :— s d p m r s

Besides Shadja and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Suddha Madhyama, and Chatussruti Dhaivata.

Audava rāga ; varja rāga ; the notes *ga* and *ni* are varja. Symmetrical rāga. The symmetrical positions of the notes in the purvāṅga and uttarāṅga may be noted. Upāṅga rāga. Janṭa svara combinations like, *s r m m p p d d*, *m m p p d d s s*, *d d s s r r m m* and dāṭu svara prayogas like *d r s d p | m d p m R s* add beauty to the rāga ; *ri* and *dha* are *jīva* svaras and *nyāsa* svaras. *Pa* is an amsa svara. Sarva svara gamaka varika rākti rāga. Fairly distributed. The second jāma (9-12) is appropriate for singing this rāga. Pieces in this rāga commence on the notes ; *sa ri* and *dha*. One of the minor rāgas and does not lend itself for an elaborate alāpana. The *Durgā* of Hindusthani music is this rāga. Tristhāyi rāga.

The *Devakriya* of the Dīkshitar sampradāyam is the same as the *Suddha sāveri* rāga.

This rāga is found in Chinese music and in the music of Vietnam and Indonesia.

Being the panchama mūrchchana of Mohana, this pentatonic scale occurs in the music of South-east Asia and neighbouring islands.

*Sanchāra* :-

*s r m p D d p — M p d S s — d d s s r r —*  
*s r m R s — D p d r s D p — M, p d s D p — m d p m R, s*  
*— r m p D — r i s D p — m p d s d d p p — m d p m r m R, s*  
*— r m p m R r s D p — d d r r s d S ||*

## Some prominent compositions.

<i>Gita :</i>	<i>Ānalekara</i>	<i>Tripuṭa</i>	—
<i>Kriti :</i>	<i>Kālahaṇa</i>	<i>Rūpaka</i>	<i>Tyāgarāja.</i>
„	<i>Darini telusu</i>	<i>Ādi</i>	„
„	<i>Lakshanamulu</i>	„	„
„	<i>Sri Guruguha</i>	<i>Rūpaka</i>	<i>Muttuswāmy Dikshitar.</i>
„	<i>Sri Vaṭukanātha</i>	<i>Misra Eka</i>	„
„	<i>Sri Raghukulābdi</i>	<i>Tripuṭa</i>	<i>Pallavi Seshayyar.</i>
„	<i>Sāmaja varada</i>	<i>Rūpaka</i>	<i>Ramnād Srinivasa Ayyangār.</i>
„	<i>Ennattukkudavi</i>	<i>Ādi</i>	<i>Ānayya.</i>

## 16. Bangala बंगल

Janya raga ; derived from the 29th melakarta, Dhira Sankarābharana.

Arohana : s r g m p m r p s

Avarohana : s n p m r g r s

Bisides shadja and panchama, the notes taken are : chatussruti rishabha, antara gāndhāra, suddha madhyama kākali nishāda.

Ubhaya vakra audava-shādava raga. Eka svara vakra arohana and eka svara vakra avarohana ; *dha* and *ni* are varja in the arohana. *dha* is varja in the avarohana. This is a dhaivata varja raga. Upanga raga ; *pa* and *ri* are jiva svaras and *nyāsa* svaras ; can be sung at all times ; Gānarasa pradhāna raga. This is an example of a kampa vibhīna raga ; compositions begin on the notes *ri* and *pa* ; p m g m R occurs as a visesha sanchara. Tristhāyi raga.

The Ati devata for Bangala is Vigneswara and appropriately enough, Tyagaraja has composed his kirtana in praise of Vighneswara in this raga.

*Raga rūpa sanchāri* :—Ādi tāla.

R ; g m P p m g m R ; | s r s n P ; | P r s R ;  
 R ; g m P p m g m R ; | s r g m P, m | R P S ;  
 S ; s n P P r s R ; | s r G r g M | R ; S ;  
 s r s n P, m R P S ; | P S s n p m | p m g m R S ||

*Some prominent compositions.*

<i>Kriti</i> :	<i>Girirajasuta</i>	Ādi	Tyāgarāja.
„	<i>Munupe teliyake</i>	„	„
„	<i>Sakshiledanuchu</i>	„	„
„	<i>Rārā Rāma</i>	„	<i>Garbhapurīvāru.</i>

## 17. Bilahari बिलहरी

Janya rāga ; derived from the 29th melakarta, Dhira Sankarābharana. *Bilāhari* and *Balahari* are the older names of this rāga.

Arohana :— s r g p d s

Avarohana :— s n d p m g r s

Besides Shaḍja and Panchama, this rāga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata, Kākali Nishāda and Kaisiki Nishāda.

Audava-sampūrṇa rāga ; varja rāga ; *ma* and *ni* are varja in the ārohana. Ekānya-svara bhashāṅga rāga ; the

foreign note kaisiki nishāda, comes in the phrases ; (1) p d n d P (2) p d n P and (3) p d n P ; *ri*, *dha*, and *ni* are the rāga chhāyā svaras ; *pa* and *ri* are nyāsa svaras ; *ma* and *ga* are not nyāsas ; *ma* and *ni* are not kampita svaras. Janṭa svara combinations like s s r r g g p p and dāṭu svara combinations like (a) d g r s n d P (b) p r s n d p and (c) r g d p are common ; s n P is a visesha sanchara. Gamaka varika rakti rāga. This rāga inspires joy, courage, enthusiasm and heroism and easily cures people suffering from melancholy and depression. Vira rasa can be depicted by this rāga. Used in operas and dance dramas. Morning rāga. Well distributed. Compositions in this rāga commence on the notes : *sa*, *ga* and *pa*. Tristhāyi rāga.

A closely allied rāga is *Desākshi*. The individuality of *Desākshi* is established by its characteristic phrase g g g g g r s r g r S in the tāra sthāyi. Besides, this rāga uses the kaisiki nishāda in the phrase s n d p. The tessitura of *Desākshi* rāga ranges between the uttarā-ranga of the madhya sthāyi and the pūrvāṅga of the tāra sthāyi.

The ārohana and avarohana of Bilahari sung in *viloma-krama* (inverse order) results in *Garudadhvani* s r g m p d n s — s d p g r s — Janya of the 29th mela.

*Sanchāra* :—

s r g P m g r — g p d S s n n d S — p d s r g P m g r  
 S — s n d P — d g r s n d P — d r S s n d P — p d p d  
 \* n d P m g R — r g d d P m g R S — s n n d S ||

## Some prominent compositions.

<i>Jatisvaram S, r G P</i>		<i>Ādi</i>	—
<i>Varna :</i>	<i>Intachauka</i>	„	<i>Vīna Kuppayyar.</i>
<i>Kriti :</i>	<i>Nā Jīvādhāra</i>	„	<i>Tyāgaraja,</i>
„	<i>Dorugunā iṭu</i>	„	„
„	<i>Kanugonṭini</i>	„	„
„	<i>Korivachchiti</i>	„	„
„	<i>Intakannānanda</i>	<i>Rūpaka</i>	„
„	<i>Tolijanmamuna</i>	<i>Jhampa</i>	„
„	<i>Narasimha</i>	<i>Chāpu</i>	„
„	<i>Nīve gāni</i>	„	„
„	<i>Sri Bālasubrah- manyā</i>	„	<i>Muttuswāmy Dikshitar.</i>
„	<i>Kāmākshi</i>	<i>Ādi</i>	„
„	<i>Niruchimarigina</i>	„	<i>Cheyyur Chengalva- rāya Sāstri.</i>
„	<i>Paridānamichchite</i>	<i>Jhampa</i>	<i>Patnam Subrah- manya Ayyar.</i>
„	<i>Ento brahmā- nandamu</i>	<i>Rūpaka</i>	<i>Chinni Krishna Dāsa.</i>
„	<i>Inta parāmukha</i>	<i>Ādi</i>	<i>Vīna Kuppayyar.</i>
„	<i>Sārasa dala</i>	<i>Rūpaka</i>	<i>Tiruvottiyur Tyāgayyar.</i>
<i>Rāma</i> <i>Nāṭakam</i>	<i>Ezhundāle</i>	<i>Chāpu</i>	<i>Arunachala Kavirāyar.</i>
<i>Do. Samvāda</i> <i>daru :</i>	<i>Manninil</i>	<i>Chāpu</i>	<i>Arunāchala Kavirāyar.</i>
<i>Kriti :</i>	<i>Māl maruganai</i>	<i>Ādi</i>	<i>Rāmaswamy Sivan- Vāsudevāchar.</i>
„	<i>Sri Chāmuneswari</i>	„	
<i>Tarangam :</i>	<i>Pūraya mama</i>	„	<i>Nārāyana Tirtha.</i>
<i>Jāvali :</i>	<i>Pāri povalera</i>	<i>Rūpaka</i>	<i>Pattabhirāmayya.</i>

## 18. Devagandhari देवगन्धारी

Janya raga; derived from the 29th melakarta, Dhirai sankarabharana.

Arohana:— s r m p d s

Avarohana:— s n d p m g r s

Some scholars mention s r m p d n s as the ārohana of this raga. But the phrase p d n s occurs only rarely. Even here, the phrase is split up and occurs as m p D;— n s R; and not directly as m p d n s R.

Besides Shadja and Panchama, this rāga takes the notes: Chatussruti Rishabha, Antara Gāndāra, Suddha Madhyama, Chatussruti Dhalvata, Kakali Nishāda and Kaisiki Nishāda.

Audava-sampurna rāga; varja rāga; ga and ni are absent in the ārohana. Ekānya svara bhāshāṅga rāga; the foreign note, kaisiki nishāda occurs in the phrases; p d n d m p d p and P d n d p. These phrases are sounded in the madhyama kāla. This is a rāga whose individuality is clearly revealed through chauka kāla prayogas or phrases in slow tempo. The notes, dha, ga and ri in the avarohana krama are rāga chhāyā svaras. Gamaka varika rakti rāga. The phrase s r g M; g R with the first gāndhāra being touched lightly is a fine rakti prayoga; s r g S occurs as a visesha sanchāra. Useful for portraying themes relating to grandeur and deeds of valour. This rāga can infuse courage and enthusiasm. A vira rasa rāga. Ri and dha are kampita svaras. Vali gamaka

is used in this rāga. The Pythagorean major third and Pythagorean major seventh i.e., the tivra antara gāndhāra or chyuta madhyama gāndhāra 81/64 and the Tivra kākali nishāda or the chyuta shadja nishāda 243/128 occur characteristically in the phrases M, g R and S, n D sounded in slow tempo; pa is a resting note; ga and ni are not nyāsa svaras; ri, pa and dha are nyāsa svaras. A plain rendering of the notes of this rāga may suggest the rāga Ārabhi. An ancient rāga and a sārva kālika rāga. This rāga is mentioned in Nārada's *Sangīta makaranda* Chūrṇikas and benedictory verses are sung in this rāga. Janṭa svara prayogas are avoided here, lest this should suggest the rāga Arabhi. Both the Tisruti dha 5/3 and the full-fledged chatussruti dha 27/16 are used in this rāga. Compositions commence on the notes, sa, ri, pa and dha. Tristhāyi rāga. Significantly enough, there are no tāna varnas in this rāga.

The great composer Tyāgarāja during his stay in Madras in the thirties of the last century sang this rāga for eight consecutive days and followed each session with a rendering of one of his kritis in this rāga.

*Sanchāra* :—

S s n  $\tilde{D}$  — s  $\tilde{R}$  M ; g R —  $\overline{s \ r \ G}$  s r S s n  $\tilde{D}$  —  
 s  $\tilde{R}$  M, g  $\tilde{R}$  — s r m p  $\tilde{D}$  d p — m p d  $\dot{S} \dot{S} \dot{s} \dot{n} D$  — d d  
 $\dot{s} \dot{s} \dot{r} \dot{s} \tilde{R}$ , — M, g  $\tilde{R}$  —  $\overline{s \ r \ G}$  s r S s n D — d d  $\tilde{r} \tilde{r}$   
 $\dot{S} \dot{s} \dot{n} \tilde{D}$  — d \* n d p —  $\overline{p \ d * \ n \ d \ m \ p \ d \ p}$  M, g  $\tilde{R}$  —  
 $\overline{s \ r \ G}$  s r S s n D — d  $\tilde{d} \ r \ r \ S$  ||

## Some prominent compositions.

<i>Kriti :</i>	<i>Kshira sāgara</i>	Ādi	Tyāgarāja
„	<i>Koluvāiyunnāde</i>	„	„
„	<i>Vinarādā nā manavi</i>	„	„
„	<i>Karuṇāsamudra</i>	„	„
„	<i>Sitāvara sangīta</i>	„	„
„	<i>Maravakarā</i>	„	„
„	<i>Nāmorālagimpa</i>	Rūpaka	„
<i>Daru :</i>	<i>Evaru manaku</i> (Nowkā charitram)	Ādi	„
<i>Kritt :</i>	<i>Kshitijā ramanam</i>	„	Muthuswāmi Dikshitar.
„	<i>Svāmiki sari</i>		Mānambu chāvadī Venkata subbayyar
<i>Kirtana :</i>	<i>Enneramum undan</i>	„	Gopālakrishna Bhārati
„	<i>Ekkalamum undan</i>	„	Vedanāyakam Pillai

## 19. Hindusthan Behag हिंदुस्तान् बेहाग्

Janya rāga ; derived from the 29th melakarta, Dhira Sankarābharana.

Arohana :— s g m p n d n s

Avarohana :— s n d p m G r s

Besides Shadja and Panchama, the notes taken are : Chatussruti Rishabha, Antara Gāndhāra, Suddha Madha

yama, Prati Madhyama, Panchama, Chatussruti Dhaivata, Kākali Nishada and Kaisiki Nishāda.

Vakra Shādava—Sampūrṇa rāga; Varja rāga; *ri* is varja in the ārohana. Dvi-anya svara bhāshāṅga rāga, the two foreign notes occurring are the Prati Madhyama and the Kaisiki Nishāda. The Prati Madhyama occurs in the phrases (1) p m P and (2) g m P. In the phrase P m m G the first *ma* is Prati Madhyama and the second *ma* is Suddha Madhyama. Likewise in the phrase S n n d P the first *ni* is kākali and the second kaisiki. The Kaisiki Nishāda occurs in the phrases: (1) p d n d P (2) p n d P (3) d n p d m p. Some of the ranjaka prayogas are (1) p s n s d \*n p d \*m P (2) g m p d \*n d P m G and (3) r g m g g r s n S. The phrase s m g m can come validly in this rāga. Antara Gāndhāra and Kākali Nishāda are the rāga chhāyā svaras; *ga* is a nyāsa svara; *ri*, *ma* and *dha* are not nyāsa svaras. *Pa* is a resting note. In the phrase s n d p the nishāda may be Kākali or Kaisiki according to the sanchāras preceding it. One of the most pleasing dēsya rāgas. Can be sung at all times. This rāga can figure aptly in the rāgamālika section of a Pallavi exposition. Useful for depicting sringāra and abhuta rasas. There is an atmosphere of rapture and liveliness about this rāga. Compositions in this rāga commence on the notes, *sa*, *ga*, *pa* and *ni*. Tristhāyi rāga. Nāmāvalis are sung in this rāga. The stanzas of Tulasi Das Rāmāyanam are set in this rāga and sung. Behāg is largely used in Kathā Kālakshepam. The Mahrāṭī form, *Sāki* is sung in this rāga.

This North Indian rāga came to the notice of composers in South India about the second quarter of the

19th century. Swāti Tirunāl and Gopālakrishna Bhāratī were the first to use this rāga in their compositions. Bhāratiyar has used this rāga in his *Vidūdi Kīrtanas* and in the Tamil opera, *Nandanār charitram*.

*Sanchāra* :—

n s g m P g m G—P\* m m G—p m g r s n—s g m  
 P , m—g m p N n d S S—n s G—r g m g g r r S—n s  
 r s n d p \*M—p d p s n s n r—s r n s d \*n p d \*m p p m  
 G—n s g \*m P g m G—g m p d \*n d P g m G—P , \*m m  
 G—r g m g g r s n S—n s g \*m P—g m p N n d S S ||

*Some prominent compositions.*

<i>Kriti</i> :	<i>Smarajanaka</i>	<i>Misra Chāpu</i>	Swāti Tirunāl.
„	<i>Sundarāṅga</i>	Tisra jāti Eka	Pallavi Sesh-ayyar.
„	<i>Sri Mahāganapati</i>	Rūpaka	Garbhapurivāsa
<i>Kīrtana</i> :	<i>Āḍum Chidambara-mō</i>	Ādi	Gopālakrishna Bhāratī.
„	<i>Vandarulvāi</i>	Ādi (Tisragati)	Paṭṭābhi Rām-ayya.
<i>Nandanār Idudāno tillai Charitram</i> :		Ādi	Gopālakrishna Bhāratī.
<i>Javali</i> :	<i>Samayāmide rāra</i>	Rūpaka	Patnam Subrahmanyā Ayyar.
„	<i>Vagalāḍi</i>	„	Tirupati Vidyala
„	<i>Niruparnāna</i>	„	Nārāyanasāmī.
			Ramned Srinivasa Ayyangar

## 20. Varali

39th melakarta rāga. To accord with the kaṭapayādī formula, 'Jhāla' was prefixed to the name of this mela. This is the third mela in the VII chakra—Rishi-go. In the other nomenclature for the melas, the 39th mela is called Dhāli varāli which again gives the number 39, by the application of the kaṭapayādi formula. One of the vivādi melas; *ra ga mi dha nu*.

This is an amurchchanākāraka mela. No regular mela can be obtained from this mela by the application of the process of modal shift of tonic.

Ārohana :— { s r g m p d n s  
s g r g m p d n s

Avarohana : s n d p m g r s

The phrase s g r g m is used frequently since the sounding of s r g m will result in vivāditva. Thus although theoretically the ārohana is krama sampūrna in practice it is only vakra sampūrna; s g r g m p d n s.

Besides Shadja and Panchama this rāga takes the note :—Suddha rishabha, Suddha gāndhāra, Prati madhyama, Suddha dhaivata and Kākali nishāda.

A wellknown prati madhyama rāga; sampūrna rāga; sarva svara gamaka varika rāga. Ghana rāga and the last rāga in the group of the ghana panchaka rāgas. A scholarly rāga. A major rāga affording scope for elaborate alāpana; *ga* and *ma* are the rāga chhāya svaras; *pa* is a resting note; *ga* and *ma* are kampita svaras and nyāsa svaras. The vivāditva in the rāga is got over by

the graced utterance of the gāndhāra. The *ga* is sounded in the region of the chatussruti rishabha. Compositions commence on the notes: *ga*, *ma* and *pa*. Karunā rasa rāga. The frequency of *ma* in this rāga is higher than the usual *prati madhyama*. It is characteristically referred to as the *Varāli madhyama*. A rāga which can appropriately figure in the rāgamālika part of a pallavi exposition. Used in operas. The rāga was known by the name *Varāti* वराटि in early times.

There is an odium attached to this rāga. It is said that if one teaches a piece in this rāga to his disciples, strained relations will ensue between the teacher and the taught in course of time. For this reason, *Varāli* ragā and pieces in it are never taught directly to pupils. As the master plays or sings the compositions in this rāga, the pupils casually hear them and learn them. This unfortunate odium attached to this rāga has resulted in the loss of many tunes in *Varāli* rāga. For the music of the few compositions that have come down to us, we are indebted to the intelligent disciples who casually heard them as their masters sang and memorised them and in their turn indirectly passed them on to their disciples.

*Sanchāra* :

g g m m P , m—p d p M—P m p d m—g g m m  
 P , m—g g r S—n s g r g g m m P , m—p d p M—  
 P d n n S , s—G , r S—n s g r—g m p m g g r r S—  
 g g r S—S n s r s n d P , m—P m p d p M—g g m m  
 P , m—g g r r S ||

## Some prominent compositions

<i>Tana varna</i> :	<i>Tāmarasākshi</i>	Ādi	Tiruvottiyur Tyāgayyar.
„	<i>Vanajākshi</i>	Āṭa (Chaturasra)	Rāmnād Srinivāsa Ayyangār.
<i>Pancha- ratnam</i> :	<i>Kanakana ruchira</i>	Ādi	Tyāgarāja
<i>Kriti</i> :	<i>Norēmi</i>	„	„
„	<i>Marakatamani</i>	„	„
<i>Daru</i> :	<i>Indukēmisetu</i> (Nowkā charitram)	Chāpu	„
„	<i>Eṭi janmamidi</i> (Prahlada bhakti vijayam)	Chāpu	„
<i>Kriti</i> :	<i>Māmava Mīnākshi</i>	Misra eka	Muthuswāmi Dīkshitar.
„	<i>Karuna jūḍavamma</i>	Ādi	Syāma Sāstri.
„	<i>Ninu vinā</i>	Ādi	Tiruvottiyur Tyāgayyar.

*Note*.—The kriti *Nē pogadakunṭē* is in the rāga Jhanāvalli of the 39th mela with the following ārōhana and avarōhana :—

s g r g m p d n d s—s n d p m g r s.

## 21. Mandari मंदारि

Janya raga : derived from the 51st melakarta, Kāma-vardhani.

*Note*.—Some scholars are of opinion that this is a janya of the 50th mela Namanarayani and takes only kāśiki nishada. But in the standard compositions in this raga, only the Kakali nishada is used and hence this raga should be deemed as a derivative of only the 51st mela.

Arohana:— s r g m p n s

Avarohana:— s n p m g r s

 Besides shadja and panchama, the notes taken are :

 Suddha rishabha, antara gandhara, prati madhyama and kakali nishada.

 Shadava raga ; varja raga ; dhaivata is varja.

Symmetrical raga ; upanga raga ; suddha *ri* and kakali *ni* are pragachhaya svaras. Though a sārva-kālika raga, evening and night time are best suited for singing this raga. Gānarasa-pradhāna raga ; *ga* and *ni* are nyāsa svaras. Rishabha is a kampita svara. Compositions commence on the notes, *sa*, *ma* and *pa*. Tristhāyi rāga.

*Sanchāra* :—

 p m g r S n — s r g m P , m — p N P — p n s r S —  
 P n S — s r S — s r G — s r g m p m g r S — S s n P m —  
 p n s r S — p s n P m — G , m p n p m — g g r r S —  
 s n P m — p n s r S ||

*Some prominent compositions.*

<i>Kriti</i> :	<i>Paralokabhaya</i>	<i>Ādi</i>	<i>Tyāgarāja</i>
„	<i>Ninujeppa kāranamemi</i>	<i>Ādi</i>	<i>Patnam Subrahmanyā Iyer.</i>
„	<i>Endukiṭu chapalamu</i>	<i>Chāpu (vīloma)</i>	„
„	<i>Jivinerugavalayu</i>	<i>Rūpaka</i>	<i>Kundrakkudi Krishnayyar.</i>

## 22. Purvakalyani पूर्वकल्याणी

Janya rāga; derived from the 53rd melakarta. Gamanāsrama.

Arohanā: s r g m p d p s

Avarohana: s n d p m g r s

Besides Shaḍja and Panchama, the notes taken by this rāga are: Suddha Rishabha, Antara Gāndhara, Prati Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Vakra Shāḍava-Sampūrṇa rāga; ārohana alone is vakra. eka-svara vakra ārohana. Varja rāga; ni is varja in the ārohana. Upāṅga rāga; gamaka varika rāga; rī, ma, dha and ni are the rāga chhāyā svaras; ga and pa are nyāsa svaras: ni is not a nyāsa svara; pa is a resting note.

s d p m g r and s d s are ranjaka prayogas. The phrase p d s occurs rarely. In the phrase g m d m g r s, the dha is slightly flattened. Ideas of loneliness and detachment from the world and themes of an entreating nature can be powerfully depicted by this rāga. Used in operas and dance dramas. Desiya rāga. A characteristically evening (sandhyā) rāga. It is a delicate rāga and needs careful handling. Tristhāyi rāga. Compositions in this rāga commence on the notes sa and pa.

The rāga *Gamakakriya* which figures as the 53rd mela in the asampūrṇa mela paddhati is the same as this rāga.

*Purikalyāni* is another name for this rāga.

*Sanchāra*:-

s r g m P m—g m g g r r S—s n s r g s G—m g r—

g m d m g r S—g m P, m—d p s n r S—s n s r g r G—

P m g m g g r r S—S s n R S—S s n d p m—p S s n  
 d p m—g m p d n d p m g r—g m p d p m g r—d m g r  
 —g m p d P p m g r—p m g g r r S—S s n d p—s n r S  
 s r g r G—p m g r—g m p m g g r r S ||

*Some prominent compositions*

<i>Tāna varna:</i>	<i>Ninnu kori</i>	<i>Āṭa</i>	<i>Sonti Venkaṭa-subbayya.</i>
<i>Kriti :</i>	<i>Paripūrṇa</i>	<i>Rūpaka</i>	<i>Tyāgarāja.</i>
„	<i>Paraloka sādaname</i>	<i>Ādi</i>	„
„	<i>Mīnākshi memudam</i>	„	<i>Muthuswāmy Dīkshitar.</i>
„	<i>Ekāmranātham</i>	„	„
<i>Kriti :</i>	<i>Ninnuvināga mari</i>	<i>Misra Eka</i>	<i>Syāma Sāstri.</i>
„	<i>Parama pāvana</i>	<i>Ādi</i>	<i>Ramnad Srinivāsa Ayyangār.</i>
„	<i>Maruva niku</i>	„	<i>Pallavi Seshayyar.</i>
„	<i>O Rāma ni nāma</i>	„	<i>Bhadrāchala Rāmadās.</i>
<i>Nandanār Charitram:</i>	<i>Satre vilagi</i>	<i>Rūpaka</i>	<i>Gopālakrishna Bhārati.</i>
<i>Jāvali :</i>	<i>Nimāṭalemāyenurā</i>	<i>Misra Eka</i>	<i>Paṭṭābhirāmayya.</i>

23. **S a r a s v a t i** सरस्वती

Janya rāga; derived from the 64th Melakarta, Vāchaspatti.

Arohana :— s r m p d s

Avarohana :— s n d p m r s

Besides Shadja and Panchama, this rāga takes the Chatussruti Rishabha, Prati Madhyama, Chatussruti Dhaiavata and Kalsiki Nishāda.

Audava-Shādava rāga. Varja rāga; *ga* and *ni* are absent in the ārohana; *ga* is deleted in the avarohana.

Upāṅga rāga. Gandhara varja rāga. Gamaka varika rakti rāga; *ri* and *ma* are rāga chhāyā svaras and nyāsa svaras. *Pa* is a resting note. Night time is its gāna kāla. Pratyāhata gamaka lends colour to this rāga. A rāga with a limited scope for ālāpana. This rāga has a distinctive colour of its own. Compositions begin on the note *pa*. Tristhāyi rāga.

*Sanchāra* :—

P , p m—p d n d p m—p d S s i n n d d p p  
 m—p i S n d p m—p d s R R—P m R—s i p m R  
 S—s i s i n d P m—p d S ; s i n n d d p p m—p m  
 R ;—s r m P—p m R S—n d S ; ||

*Some prominent compositions.*

*Kriti*: *Anurāgamu* Rūpaka Tyāgarāja  
 ,, *Vāgisvari* Adi Muthayya Bhāgavathar.

#### 24. Kalyāni कल्याणि

65th melakartha rāga; (to conform to the *kaṭapayādi* formula, the phrase 'Mecha' was prefixed to the name of this rāga); 5th rāga in the XI (*Rudra*) chakra; *Rudra-ma*. The most popular and well-known prati-madhyama rāga. A melakarta claiming a large number of janya rāgas. In the obsolete nomenclature for the 72 melas, the 65th mela is named *Sāntakalyāni*. *ri gu mi dhi nu*.

This is a mūrchchanākāraka mela. Its *ri*, *ga*, *pa*, *dha* and *ni* taken as *shadja*, respectively result in the rāgas, Harikāmbhoji, Naṭhabalravi, Sankarābharana, Kharahara-priya and Toḍi.

Arohana :— s r g m p d n s

Avarohana :— s n d p m g r s

Besides *Shadja* and *Panchama*, this rāga takes the *Chatussruti rishabha*, *Antara gāndhāra*, *Prati madhyama*, *Chatussruti dhalvata* and *Kākali nishāda*.

**Sampūrṇa rāga.** Sarva svara gamaka varika rakti rāga. In both the ārohana and avarohana, all the svaras are rāga chhāyā svaras. *Ri*, *ga*, *dha* and *ni* are nyāsa svaras: *ga* and *pa* are resting notes. Janṭa svara prayogas like r r g g m m d d, g g m m d d n n, m m d d n n r r and dāṭu svara prayogas like n g i n d n i n d m, g n d m g r are prominent. Madhyama varja phrases like g g d d n n r r lend beauty to the rāga. The phrase D n r g m d n r n d m g r n where both *shadja* and *panchama* notes are deleted, adds beauty to the rāga, Gamakas of the Kampita, Sphuritam and Tripuchcham variety lend colour to this rāga. A majestic rāga. One of the major rāgas and affords scope for elaborate ālāpana. Well distributed. Can be sung at all times; but the effect is decidedly better when sung in the evening.

On account of the presence of tivra svaras in this rāga, it is very useful for being sung at the commencement of concerts. The requisite musical atmosphere is soon created.

All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. Useful for singing slokas, padyas and viruttams. Figures in operas and dance dramas. Compositions in this rāga begin on the notes, *sa, ri, ga, pa* and *ni*. The scale of Kalyāni (*Yaman thāṭ* of Hindusthāni music) is met with in Hungarian music. This is the earliest *prati madhyama* rāga known to musical history and is the *ga mūrchhana* of *sa grama*.

Subtle *srutis* like *tivra antara gāndhāra* 81/64 and *tivra kākali nishāda* 243/128 figure in some places.

*Sanchāra :*

g m p d n S—s a d P m g r—g m p d n D P m—p d  
 n S—s n D—d n d g r s n D—d n s r s n d P m g r—  
 g m g n D P m—d d p m G r—n r g m P m g g r r  
 s n d r S ||

*Some prominent compositions.*

<i>Gita :</i>	<i>Kamalajadala</i>	<i>Tripuṭa</i>	—
<i>Varna :</i>	<i>Vanajākshiro</i>	<i>Ādi</i>	—
„	<i>Vanajāksha</i>	<i>Āṭa</i>	<i>Pallavi Gopālaiyyar</i>
<i>Kriti :</i>	<i>Nidhi chāla</i>	<i>Chāpu</i>	<i>Tyāgarāja</i>
„	<i>Etāvunara</i>	<i>Ādi</i>	„
„	<i>Sive pahimām</i>	<i>Ādi</i>	„
„	<i>Nammi vachchina</i>	<i>Rūpaka</i>	„
	<i>(Kovur Pancharatnam)</i>		
„	<i>Bhajana sāyave</i>	„	„
„	<i>Evara maḍugudura</i>	„	„
„	<i>Sundari nī divya</i>	<i>Ādi</i>	„
	<i>(Tiruvottiyur Pancharatnam)</i>		
„	<i>Amma rāvamma</i>	<i>Jhampa</i>	„

<b>Prahlaðda</b>			
<i>Bhakti</i>	<i>Vāsudevayani</i>	<i>Ādi</i>	<b>Tyagaraja</b>
<i>Vijayam</i>			
(Opera)			
<b>Kriti :</b>	<i>Kamalāmbām</i>	<i>Ādi</i>	<b>Muthuswāmy Dikshitar.</b>
„	<i>Bhajarere</i>	<i>Chāpu</i>	„
„	<i>Talli ninnu nera</i>	<i>Misra laghu</i>	<i>Syāma Sāstri.</i>
„	<i>Birāna varā</i>	<i>Rūpaka</i>	„
„	<i>Himādri sute</i>		„
„	<i>Ninnu vina gati</i>	<i>Ādi</i>	<i>Subbarāya Sastri.</i>
„	<i>Birāna brōvayidi</i>	<i>Tiśra laghu</i>	<i>Talangambādi Panchanadāyyar.</i>
„	<i>Nīdu charana</i>	<i>Ādi</i>	<i>Pallavi Gopālaiyār.</i>
„	<i>Nija dāsa varadā</i>	„	<i>Patnam Subrahmanyā Ayyar.</i>
„	<i>Devi Mīnakshi</i>	<i>Rūpaka</i>	<i>Singarācharlu.</i>
„	<i>Aviralamagu</i>	<i>Tripuṭa</i>	<i>Cheyyūr Chengalvarāya Sāstri.</i>
„	<i>Niyemana magizhvodu</i>	<i>Ādi</i>	<i>Ramaswamy sivan</i>
„	<i>Sarasvati</i>	<i>Rūpaka</i>	<i>Tiruvottiyur Tyāgayār.</i>
<b>Pada :</b>	<i>Pārengum</i>	<i>Ādi</i>	<i>Ghanam Krishnayār.</i>
„	<i>Ettaikkandu</i>	<i>Rūpaka</i>	<i>Subbarāmāyyar.</i>
„	<i>Taiyale unnai</i>	<i>Ādi</i>	„
„	<i>Tattai mozhiyal</i>	<i>Ādi</i>	„
<b>Jāvali :</b>	<i>Entaṭi kuluke</i>	<i>Rūpaka</i>	<i>Pattābhīrāmīya.</i>

## APPENDIX

### Janya Ragas

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohana
1.	<b>Abheri</b>	22	s g m p n s—s n d p m g r s
2.	<b>Abhogi</b>	22	s r g m d s—s d m g r s
3.	<b>Āhiri</b>	14	s r s g m p d n s—s n D p M [ g r s ]
4.	<b>Amritavāhini</b>	20	s r m p d n s—s n d m g r s
5.	<b>Amritavarshini</b>	66	s g m p n s—s n p m g s
6.	<b>Anandabhairavi</b>	20	s g r g m p *d p s—s n *d p [ m g r s ]
7.	<b>Andolika</b>	22	s r m p n s—s n d m r s
8.	<b>Arabhi</b>	29	s r m p d s—s n d p m g r s
9.	<b>Ardradesi</b>	15	s r g m p d s n s—s d p m g r s
10.	<b>Asāveri</b>	8	s r m p d s—s n s p d m p r G r s
11.	<b>Atāna</b>	29	s r m p n s—s n D p m p G r s
12.	<b>Bahudāri</b>	28	s g m p d n s—s n p m g s
13.	<b>Balahamsa</b>	28	s r m p d s—s n d p m r m g s
14.	<b>Bāngala</b>	29	s r g m p m r p s—s n p m r g r s

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohanā
15.	Bauli	15	s r g p d s—s n d p g r s
16.	Begada	29	s g r g m p d p s—s N d p M [ g r s
17.	Behag	29	s g m p n d n s—s n d p m G r s
18.	Bhairavam	17	s r g m p d n s—s D p m g r s
19.	Bhairavi	20	s r g m p *d n s—s n d p m g r s
20.	Bhūpalam	15	s r g p d s—s d p g r s
21.	Bhūshavali	64	s r g m p d s—s n d p m g r s
22.	Bilahari	29	s r g p d s—s n d p m g r s
23.	Bindumalini	16	s g r g m p n s—s n s d p g r s
24.	Brindavana-saranga	22	s r m p n s—s n p m r g s
25.	Chandrajyoti	41	s r g m p d s—s d p m g r s
26.	Chhāyānāṭa	34	s r g m p m p s—s n d n p m r s
27.	Chhāyātarangini	28	s r m g m p n s—s n d p m g r s
28.	Chintāmani	56	s r p m p *d n s—s p d p m g r s
29.	Chittaranjini	22	s r g m p d n—n d p m r g s
30.	Darbār	22	s r m p d n s—s N d p m r g g r s
31.	Desākshi	29	s r g p d s—s n d p m g r s
32.	Desyatodi	8	s g m p d n s—s n d p m g r s
33.	Devagāndhāri	29	s r m p d s—s n D p M g R s
34.	Devakriya	22	s r m p n s—s n d n p m g r s
35.	Devamanohari	22	s r m p d n s—s n d n p m r s

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohana
36.	Devāmrita-varshini	22	s r g m a n d n s—s n d p m g r s
37.	Dhanyāsi	8	s g m p n s—s n d p m g r s
38.	Dilipakam	22	s r g r m p n d n p d n s—s n d [ p m g r s
39.	Dipaka	51	s g m p d p s—s n d n p m g r s
40.	Dvijāvanti	28	s r m g m p d s—s n d p m g r g s
41.	Gamakakriya	53	s r g m p d s—s n d p m g m R s
42.	Gamanakriya	53	s r m p d n s—s n d p m g m r s
43.	Gambhiranātā	36	s g m p n s—s n p m g s
44.	Gānavāridhi	34	s m r g m p d n s—s d n p m r s
45.	Garuḍadhvani	29	s r g m p d n s—s d p g r s
46.	Gaula	15	s r m p n s—s n p m r g m r s
47.	Gaulipantu	15	s r m p n s—s n d p m d m g r s
48.	Gauri	15	s r m p n s—s n d p m g r s
49.	Ghanta	8	s g *r g m p n d n s—s n d p [ m g r s
50.	Gopikāvasantam	20	s m p n d n d s—s n d p m g s
51.	Gopriya	62	s r g m d n s—s n d m g r s
52.	Gujjari	15	s r g m p d n s—s d n p m g r s
53.	Gumma kāmbhoji	15	s r g p d n d s—s n d p m g r s
54.	Gundakriya	15	s r m p n s—s n p d p m g r s
55.	Hamirkalyani	65	s p m p d n s—s n d p G *m [ g r s

No.	Name of the rāga	Mela-karta No.	Arohanā—Avarohana
56.	Hamsadhvani	29	s r g p n s—s n p g r s
57.	Hamsanādam	60	s r m p d n s—s n d n p m r a
58.	Hamsānandi	53	s r g m d n s—s n d m g r s
59.	Haridasapriya	28-22	s p m g m p d n s—s n d n p [m g r s] (Arohana, janya of 28 & Avarohana, janya of 22)
60.	Hindolam	20	s m g m d n s—s n d m g s
61.	Hindolavasanta	22	s g m p d n d s—s n d p m d [m g s]
Hindustani Behag		29	s g m p n d n s—s n d n p m [G r s] (Same as Behag — see under Behag)
62.	Hindusthān kāpi	22	s r m p n s—s n d n p m G r s
63.	Huseni	22	s R G m p n d n s—s n d p p [M g r s]
64.	Isamanohari	28	s r g m p d n s—s n d p m r [m g r s]
65.	Jaganmohini	15	s g m p n s—s n p m G r s
66.	Janaranjanī	29	s r g m p d n s—s d p m r s
67.	Janjhutī	28	d s r g m p d n—d p m g r s [n d p d s]
68.	Jayamanohari	22	s r g m d s—s n d m r s
69.	Jayanārāyani	22	s r G m p d s—s n d p m g r s
70.	Jayanāsena	22	s g m p d s—s n d p m p m g s
71.	Jayantasrī	20	s g m d n s—s n d m p m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
72.	Jhīnāvallī	39	s g r g m p d n d s—s n d p m [ g r s
73.	Jingla	20	s r g m p d n d p s—s n d p [ m g r s
74.	Jujāhullī	28	s m g m p d n s—s n d p m g s
75.	Kaikavassī	60	s r g m p d n s—s n p m g r s
76.	Kalagada	13	s r g p d n s—s n d p g r s
77.	Kalānidhī	22	s r g m s p m d n s—s n d p [ m g r s
78.	Kalāvati	16	s r m p d s—s d p m g s r s
79.	Kamalāmanohari	27	s g m p n s—s n d p m g s
80.	Kāmbhojī	28	s r g m p d s—s n d p m g r s
81.	Kānada	22	s r g m D n s—s n s D p m p [ G m r s
82.	Kannada	29	s g m p m d n s—s n s D p m [ G m r s
83.	Kannadabangālā	15	s r m g m p d s—s d p m g r s
84.	Kannadagaula	22	s r g m p n s—s n d p m g s
85.	Kapijingla	22	s n s r g M—m g r s n d n s
86.	Kāpīnārāyani	28	s r m p d n s—s n d p m g r s
87.	Karnātaka byāg	28	s r g m p d n s—s n d n p d m [ g r g r
88.	Karnātaka kāplī	22	s r G m r p m p d n s—s n d p [ m g m r s
89.	Katana kutūhalam	29	s r m D n g p s—s n d p m g r s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
90.	Kedāragaula	28	s r m p n s—s n d p m g r s
91.	Kedāram	29	s m g m p n s—s n p m g r s
92.	Khamās	28	s m g m p d n s—s n d p m g r s
93.	Kiranāvali	21	s r g m p d n s—s p m g r s
94.	Kokiladhvani	28	s r g m d n d s—s n d n p m [ g r s ]
95.	Koīāhalam	29	s p m g m p d n s—s n d p m [ g r s ]
96.	Krishnaveni	15	s r g m p n s—s n p m g r s
97.	Kuntalavarāli	28	s m p d n d s—s n d p m s
98.	Kuranji	29	s n s r g m p d—d p m g r s n s
99.	Kutūhalam	29	s r m n d p n s—s n d p m g r s
100.	Lalita	17	s r g m d n s—s n d m g r s
101.	Madhyamāvatī	22	s r m p n s—s n p m r s
102.	Malahari	15	s r m p d s—s d p m g r s
103.	Mālavasri	22	s g m p n d n p d n s—s n d [ p m g s ]
104.	Mālavi	28	s r g m p n m d n s—s n d n [ p m g m r s ]
105.	Malayamārutam	16	s r g p d n s—s n d p g r s
106.	Mallikā vasantam	15	s g m p n s—s n d p m g r s
107.	Mānd	29	s g m p d s—s n d p m g r s
108.	Mandāti	51	s r g m p n s—s n p m g r s
109.	Mangalakaisiki	15	s m g m p m d n s—s n d p m [ g r s ]

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
110.	Manirangu	22	s r m p n s—s n p m G r s
111.	Manjari	22	s g r g m p n d n s—s n d p m [ g r s
112.	Mānji	20	s r g m p *d n s—s n d p m [ g r s
113.	Manohari	22	s g r g m p d s—s d p m g r s
114.	Mārgahindola	22	s r g m p d n s—s n d m g s
115.	Mechabauli	15	s r g p d s—s d p m g r s
116.	Mechakāngi	53	s r g m p d n s—s n p d p [ m g r s
117.	Megharauji	15	s r g m n s—s n m g r s
118.	Mohana	28	s r g p d s—s d p g r s
119.	Mukhāri	22	s r m p n d s—s n *d p m g r s
120.	Nabhomanī	40	s r g r m p s—s n d p m g r s
121.	Nādachintāmani	22	s g m p n d n s—s n d p m g [ r g s
122.	Nādanāmakrīya	15	s r g m p d n—n d p m g r s n
123.	Nādatarangini	22	s p m r g r s—s p n d p m g r s
124.	Nāgasvarāvalli	28	s g m p d s—s d p m g s
125.	Nalinakānti	27	s g r m p n s—s n p m g r s
126.	Nārāyanagaula	28	s r m p n d n s—s n d p m g [ r g r s
127.	Nārāyani	28	s r m p d s—s n d p m r s
128.	Nāta	36	s r g m p d n s—s n p m r s
129.	Nātakuranji	28	s r g m d n s—s n d m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
130.	Navarasa kalā-nidhi	28	s r m p s n s—s d p m g r s
131.	Navarasa kannada	28	s g m p s—s n d m g r s
132.	Navaroj	29	p d n s r g m p—m g r s n d p
133.	Nāyaki	22	s r m p d N d p s—s N d p m [r G r s
134.	Nilāmbarī	29	s r g m p d p n s—s n p m g [r g s
135.	Pādi	15	s r m p n s—s n p d p m r s
136.	Palamanjari	22	s g m d s—s n d p m G m r s
137.	Panchama rāga	22	s r d p n s—s n d p m g r s
138.	Pantuvarali	51	s r g m p d n s—s n d p m g r s
139.	Paraju	15	s G m p d n s—s n d p m g r s
140.	Pratāpa varāli	28	s r m p d p s—s d p m g r s
141.	Pravālajoti	28	s r m p d n s—s n d n p m g g
142.	Punnāgavarāli	8	n s r g m p d n—n d p m g r s n
143.	Pūrnachandrika	29	s r g m p d p s—s n p m r g m [r s
144.	Pūrnalalita	19	s g r m p s—s n d p m g r s
145.	Pūrnashadjam	22	s r g m N s—s n p m G r s
146.	Pūrvakalyāni	53	s r g m p d p s—s n d p m g r s
147.	Pūrvi	15	s r g m p d n d s—s n d p m d [m g r s
148.	Pushpalatika	22	s r g m p n s—s n p m g r s
149.	Rāgapanjaram	28	s r m p d n d s—s n d m r s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
150.	Rāma manohari	52	s r g m p d n d s—s n d p m g r s
151.	Ranjani	59	s r g m d s—s n d m g s r s
152.	Rasāvali	4	s r m p d n s—s d p m r s
153.	Ravichandrika	28	s r g m d n d s—s n d m g r s
154.	Revagupti	15	s r g p d s—s d p g r s
155.	Ritigaula	22	s g r g m n d m n n s—s n d m [ g m p m g r s
156.	Rudrapriya	22	s r g m p d n s—s n p m G r s
157.	Sahāna	28	s r g m p m D n s—s n d p m [ G m R g r s
158.	Saīndhavi	22	n d n s r g m p d N—d p m g r [ s n d n s
159.	Sālagabhairavi	22	s r m p d s—s n d p m g r s
160.	Sāma	28	s r m p d s—s d p m g r s
161.	Sāramati	20	s r g m p d n s—s n d m g s
162.	Sāranga	65	s r g m p d n s—s n d p m r g [ *m r s
163.	Sāranganāta	15	s r m p d s—s n s d p m g r s
164.	Sarasvati	64	s r m p d s—s n d p m r s
165.	Sarasvati manohari	28	s r g m d s—s d n p m g r s
166.	Saurāshtram	17	s r g m p d n s—s n D p m g [ m R s
167.	Sāveri	15	s r m p d s—s n d p m g r s
168.	Siddhasena	22	s g r g m p d s—s a d m p m r [ g r s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
169.	Sindhu kannada	28	s m g m r g m p d p s—s n d p [ m g r s
170.	Sindhu mandāri	29	s r g m p d p s—s n d p g m d [ p m r s
171.	Sindhu rāmakriya	15	s g m p d n s—s n p d p m g s
172.	Srimani	2	s r g p d s—s n d p g r s
173.	Srīrāga	22	s r m p n s—s n p d n p m r g r s
174.	Srīranjani	22	s r g m d n s—s n d m g r s
175.	Śrutiranjani	61	s r g m p d n—n d p m g s r s
176.	Suddha bangāla	22	s r m p d s—s d p m r g r s
177.	Suddha desi	20	s r m p d n s—s n d p m g r s
178.	Suddha dhanyāsi	22	s g m p n p s—s n p m g s
179.	Suddha rāga	57	s r g m p n s—s n p m g r s
180.	Suddha sāveri	29	s r m p d s—s d p m r s
181.	Suddha simantini	8	s r g m p d s—s d p m g r s
182.	Sudbā tarangini	28	s r g m r m p d n d s—s n d p [ m g r s
183.	Suposhini	28	s r s m p n d s—s d n p m r m s
184.	Supradīpam	17	s r m p d s—s n d p m g m r s
185.	Surati	28	s r m p n s—s n d p m g p m R s
186.	Svarabhūshani	22	s g m p d n s—s n d p m r s
187.	Svarāvali	28	s m g m p n d n s—s n p d m [ g r s
188.	Svaravedi	28	s m g m p n d n s—s n d n p [ m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
189.	Tivravāhini	46	s r g m p d n s—s n d p m [g r g m r s
189.	Udayaravi chandrika	22	s g m p n s—s n p m g s
190.	Umābharanam	28	s r g m p d n s—s n p m r [g m r s
191.	Valaji	28	s g p d n s—s n d p g s
192.	Vasanta	17	s g m d n s—s n d m g r s
193.	Vasantabhairavi	14	s r g m d n s—s n d m p m g r s
194.	Vasanta varālli	24	s r m p d n—{ n D p g r s n n d p m g r s n
195.	Vegavāhini	16	s r g m p d n d s—s n d p m g [r s
196.	Vijayanāgarī	58	s r g m p d s—s d p m g r s
197.	Vijayasrī	41	s g r g m p n s—s n p m g r s
198.	Vijayavasanta	54	s m p d n s—s n p m g r s
199.	Vīravasantam	24	s g r m p s—s n d p m g r s
200.	Vivardhini	28	s r m p s—s n d p m g r s
201.	Yadukula kāmbhoji	28	s r m p d s—s n d p m g r s
202.	Yamunākalyāni	65	s r g p m p d s—s d p m p g r s
203.	Amarasenapriya	60	s r m p n s—s n p m r g s r (Sriraga pattern under this mela)
204.	Amrita Dhanyasi	8	s r g m p n s—s n p m g r s
205.	Divyamalati		
206.	Hari Kedarem		

## QUESTIONS

*Technical terms :—*

1. Explain the following terms :—

- (a) Ghana panchaka, Eduppu, Svayambhu svara, Pāṭam, Kaṭakam, Madhyama sruti.
- (b) Graha, Nyāsa and Amsa ; Vādi, Samvādi, Anuvādi and Vivādi ;

2. Write short notes on :—

- (1) Trayodasa lakshanas, (2) Shodasangas,
- (3) Kaṭapayādi formula, (4) Tāla dasa prānas,
- (5) Samudāya kritis, (6) Svarāksharam,
- (7) Manipravāla kriti, (8) Trikala sādhakam,
- (9) Yamākam.

3. Explain the following terms :—

- (a) Mūrchanākāraka janya raga
- (b) Konugol (e) Chaturdandi
- (c) Gurudrutavirams (f) Plutavirama
- (d) Chitra tama mārga (g) Makuṭasvara

*Melakarta scheme :—*

4. Explain the following :—

- (a) Kaṭapayādi sutra (b) Mela mnemonics
- (c) Asampūrṇa mela (d) Vivādi mela.
- (e) Bhūta sankhya (f) Kalpyamāna melakarta

5. Mention the three characteristic features of a melakarta.

6. Explain the statement that in the seventy-two melakarta scheme :—

- the pūrvāṅga notes remain constant within each chakra.
- the uttarāṅga notes repeat in the same order in the six melas of each chakra.

7. What do you mean by the statement that the note *ma* is the *bisecting line* in the melakarta scheme ?

8. Name the chakras wherein both the notes, chatussruti *rishabha* and *sādhārana gāndhāre* are met with.

9. Name the pūrvāṅga svaras figuring in the II, V, IX and XII Chakras ?

10. Give examples of *janya rāgas* which figure as melas in the *asumpūrṇa mela paddhati*.

11. Name a pūrva mela, whose uttarāṅga svaras are the same as those of the mela, *Nāmanārāyani*.

12. Name an *uttara mela* of the *bhu-type* and which takes the *ri* of the IV chakra and the *ga* of the VI chakra.

13. Give the svaras taken by the six melakartas of the X chakra.

14. What are the serial numbers of the melas taking the *suddha ri*, *antara ga* and *prnti ma*.

15. Mention the serial numbers of the melas signified by the following phrases :

- Netra - bhu*
- Disi - pa*
- Agni - ma*
- Veda - sri*
- ra gi mi dhi nu*
- ri gi ma dha na*

16. Find the serial number of the *sha-type* mela of the VI chakra and the *go-type* mela of the X chakra.
17. Give the names of the VI and XI chakras and name the svaras figuring in their *pūrvāṅga*.
18. Find the serial numbers of the following mela-kartas :—  
 Jhankāradhvani, Nāsikābhushani, Mānavati and Dhavalāmbari, (The application of the *kaṭapayādi formula* should be clearly shown).
19. To which chakra does the 58th melakarta belong ? Name its corresponding suddha madhyam karta.
20. Determine the serial number of the mela which takes :—
  - (a) the *pūrvāṅga* of Māraranjani and the *uttarāṅga* of Navanitam.
  - (b) the *uttarāṅga* of Nāsikābhūshani and the *pūrvāṅga* of Rūpavati.
21. Name the chakra to which the mela Jalārnavam belongs.
22. Draw a diagram of the Vina finger-board and mark on it the svarasthānas taken by the 62nd melakarta.
23. Mention the serial numbers of the suddha madhyama melakartas taking the shatsruti *ri* and kākali *ni*.
24. Give the serial numbers of all the uttara melas taking the chatussruti *dha* and kaisiki *ni*.
25. Determine the serial number of the mela Dhaturvardhani. Name the tāla, the aksharakāla-value of whose āvarta is equal to  $\frac{1}{2}$  of this number.

26. Name the chakras to which the *uttara melas* of the following melas belong :—*Senāvati*, *Gāyakapriya* and *Vāgadhisvari*.
27. Determine the serial numbers of the *pūrva melas* of the following :—*Pāvani*, *Nāmanarāyani* and *Sucharitra*.
28. Name the melas from which an *audava rāga* taking besides *sa* and *pa*, the notes *antara ga*, *suddha ma* and *chatussruti dha* can be deemed to be derived.
29. Mention the svaras taken by :—
  - (a) the 5th mela in the *Veda chakra*.
  - (b) the 2nd mela in the *Rudra chakra*.
30. Give the names of two melas the difference of whose serial numbers will be equal to the serial number of the mela, *Gavāmbhodhi*.
31. Name two melas, the product of whose serial numbers will be equal to the serial number of *Nāgānandini*.
32. Name the svaras taken by the mela, whose serial number is equal to the root of the serial number of *Māraranjani*.
33. Calculate the serial number of the mela that would result when the *ri* of *Gamanāsrama* is raised a semitone and its *ma* lowered a semitone.
34. Give the names of two melas, the difference of whose serial numbers is equal to the serial number of the mela *Sālagam*.
35. Determine the serial number of the mela that would result when the *ga* and *ma* of *Kharaharapriya* are raised a semitone.

36. Calculate the serial number of the melakarta in the  $\bar{A}ditya$  chakra taking the notes: suddha dhaivata and kaisiki nishāda. Name the tāla whose akshara-kāla-value for an āvarta will be equal to one-fourth of this number.
37. What are the possible melas that can be assigned to the audava rāga s g p d n s—s n d p g s and taking the notes, antara gāndhāra, chatussruti dhaivata and kaisiki nishāda ?
38. How do you account for the existence of two nomenclatures for the 72 melas ?
39. Discuss the rule regarding the application of the Katapayādi formula to conjunct consonants. Point out which of the mela names are in accord with this rule and which are not ?
40. From the point of view of Kaṭapayādi formula, examine if the mela names, Chakravāka and Syāmalangi are correctly coined.
41. In the scheme of 72 melakartas, mention the serial number of the earliest mela taking three vikrta svaras.
42. In the scheme of 72 melas, give the serial numbers of melas taking two vikrta svaras.
43. In the scheme of 72 melas how many melas are there with a pair of symmetrical tetrachords. Write their serial numbers.
44. Give the serial numbers and the svaras taken by the melas of the 4th and 9th chakras.

45. Give the serial number of the 3rd mela in the Brahma chakra. Name a tala whose aksharakala-value for an avarta is equal to  $1/3$  of this number.
46. Give the serial number of the last mela in the Disi Chakra. Name a taia whose aksharakala-value for an avarta is equal to  $1/3$  of this number.
47. Name two talas the sum of whose aksharakala-values for an avarta will be equal to the serial number of Subhapantuvarali.
48. Name the last mela in the scheme of 72, taking 4 vikrta svaras.
49. What is the maximum number of vikrta svaras that can come in a mela? Mention the serial numbers of the melas taking this number of vikrta svaras.
50. Name a purva mela whose serial number when reversed will give rise to the serial number of its corresponding uttara mela.
51. In the scheme of 72 melakartas, mention the svaras taken by the following :—
  - (a) *Bhu* — mela in the 4th chakra.
  - (b) *Go* — mela in the 3rd chakra.
52. Give the serial numbers of the melas comprised in the eleventh chakra. Name the notes figuring in those melas.
53. Name a pratimadhyama mela whose serial number when reversed will give the serial number of its corresponding suddha madhyama mela.
54. In the scheme of 72 melas mention the svaras taken by the following melakartas :—
  - (i) 3rd mela in the second chakra;

- (ii) 5th mela in the fourth chakra ;
- (iii) 4th mela in the sixth chakra ;
- (iv) 2nd mela in the eleventh chakra.

*Rāga:*

- 55. Classify the janya rāgas.
- 56. Classify the varja rāgas.
- 57. Classify the vakra rāgas.
- 58. Is it possible for a janya rāga to take all the seven notes in both the ārohana and avarohana and yet differ from its janaka rāga? Discuss. Illustrate your answer with examples.
- 59. Explain the following :—
  - (a) Vakra rāga (b) Sankirna rāga (c) Dhaivatāntya rāga (d) Chhāyālaga rāga (e) Rakti rāga (f) Dātu svara prayoga (g) Ekānyasvara bhāshāṅga rāga.
- 60. Give examples of bhāshāṅga rāgas wherein :—
  - (1) the kākali nishāda is the foreign note.
  - (2) the kaisiki nishāda is the foreign note.
  - (3) the chatussruti dhaivata is the foreign note.
- 61. Point out the anya svaras if any, in the following rāgas and indicate the sanchāras wherein they occur :—
  - (a) Bhairavi, (b) Kāmbhoji, (c) Bilahari.
- 62. Explain the origin of bhāshāṅga rāgas?
- 63. Enunciate the rules observed in fixing the janaka melas for bhāshāṅga rāgas.
- 64. How do you account for the universal occurrence of the Mohana rāga?

65. Some scholars are of the view that 'janya rāgas might be allocated to the earliest possible melas in the scheme of 72'. Examine the soundness of this statement.

66. In addition to the *Janaka-Janya* system, from which other points of view have rāgas in general been classified?

67. Give an example each for the following kinds of rāgas :—

- An audava-sampūrṇa rāga derived from the 29th mela.
- An upanga rāga derived from the 28th mela.
- A rāga wherein *karunā rasa* is the dominant feeling.
- A rāga which does not admit of *sanchāra* below the *māndra sthāyi nishāda*.
- An early morning rāga.
- An evening rāga.
- A mela rāga popularised by *Tyāgarāja*.
- A rāga whose individuality is easily revealed by *madhyama kāla sanchāras*.

68. In the rāgas, *Bhairavi* and *Bilabari*, give four phrases of your own, containing the *anya svara*.

69. Write six musical phrases of your own in each of the following rāgas :—

- Chakravākam*, (b) *Mohana*, (c) *Khamās*,
- Sankarābharana*, (e) *Kedāram* (f) *Pūrva kalyāni*.

70. Classify the rāgas that can be sung in *Madhyama* *sruti*. Give illustrative examples.

71. Write a phrase in Bilahari rāga with Panchama as the commencing note and a phrase in Khamās rāga with Madhyama as the concluding note.
72. Is Rishabha a resting note in Sankarābharaṇa rāga?
73. Give short sanchāras in each of the following rāgas and mention a few prominent compositions under each :  
 (a) Kāmbhoji, (b) Suddha sāverī, (c) Kalyani.
74. Give the janaka rāgas for the following janya rāgas :  
 (a) Mohona, (b) Ārabhi, (c) Bilahari.
75. Write the ārohāna and avarohāna of a sampūrṇa - audava rāga, wherein the 4th and 7th notes are deleted in the avarohāna.
76. What will be the resulting rāga when the *ga* and *ni* of Todi are raised a semitone?
77. What will be the resulting rāga when the *ri*, *ma* and *dha* of Māyāmālavagaula are raised a semitone?
78. Which ragas are useful for being sung at the commencement of concerts and why?
79. Name two janya rāgas belonging to the same mela and the ārohāna and avarohāna of one of which happen to be the avarohāna and ārohāna of the other.
80. Write the ārohāna and avarohāna of an audava - shādava rāga and wherein the *ga* is deleted in the arohāna and the *ni* is deleted in both the ārohāna and avarohāna.

81. Name two rāgas wherein the gāndhāra happens to be a resting note and around which one can weave an ālāpana.
82. In the rāgas Bhairavī and Kāmbhoji, name the notes on which one can rest and develop an ālāpana. Give a few illustrative sancharas under each.
83. On which svaras do compositions in Bhairavī and Sankarābharana commence? Name some compositions by way of example.
84. Point out the visesha sanchāras in the following rāgas and cite the relevant portions of compositions wherein they occur :—
  - (a) Sankarābharana (b) Pūrvakalyāni
  - (c) Chakravākam (d) Kedāram.
85. Give two rakti prayogas for each of the following rāgas :—
  - (a) Bilahari, (b) Bhairavī, (c) Kedāram.
86. Give an example each for the following :—
  - (a) a rāga wherein *ga* is both a *jiva svara* and a *nyāsa svara*.
  - (b) a rāga wherein *ga* is not a *nyāsa svara*.
87. In bhāshāṅga rāgas, is it possible for anya svaras to figure as *nyāsa svaras* as well? Explain.
88. Give an example of a raga taking a *durbala svara*.
89. Name the ragas whose *arohana* and *avarohana* conform to the following pattern :—
 

s i m p d s—s n d p m g r s

Mention the melakartas of those ragas.

90. In certain ragas, the rendering of a single phrase is sufficient to establish the identity of the raga. Write such phrases for the following ragas :—  
 Bilahari ; Bhairavi ; Arabhi ; Pūrvakalyāñi.

91. In Kalyāñi scale, point out the notes that bear the samvadi relationship.

92. Point out if *dha* is a nyasa svara in the ragas :  
 Bilahari and Hindusthan Behag.

93. Name the raga suggested by the following arohana and avarohana.

s r g m p n s—s n p m g r s

94. Name the ragas suggested by the following phrases :—

- P, m G, r R, s s r r g S ; ||
- S, m g m P m g m n D ; ||
- g p d S, S s n n d S ; ||

95. Write a key-phrase for each of the following ragas :  
 Bilahari ; Purvakalyāñi

96. What are closely allied ragas ? How do they differ from one another. Illustrate with examples.

*Tala* :—

97. Explain the terms :—

- Khanda gati ;
- Druta laya ;
- Atita graha ;
- Nissabda kriya.

98. Explain how each of the seven principal talas admits of 25 varieties.

99. Are tālas other than the 35 sūlādi tālas used in Karnatic music ? If so, name a few of them.

100. Mention five tālas used in Karnatic music, wherein the āvartas consist of seven aksharakālas each.
101. Distinguish between :—
  - (a) Desādi and Madhyādi talas.
  - (b) Tisra Chāpu and Misra Chāpu talas.
102. Name a tāla whose aksharakāla-value for an āvarta is equal to the serial number of Kharaharapriya.
103. Enumerate the Tāla dasa prānas and explain *any two* of them.
104. In which tala do you find the largest number of musical compositions and why ?
105. Mention two talas, the aksharakala-values of which bear the ratio 1 : 4. Give the number of aksharakalas for an avarta for each of these two talas. Name three talas whose aksharakala values for an avarta will be equal to the difference in number of the aksharakala value of the above two talas.
106. In the scheme of 35 talas, mention two talas wherein the difference of the aksharakala-values of their avartas will be equal to the serial number of the mela, Rupavati.
107. In some talas, we come across all types of musical compositions and in some other talas, we come across only particular types of compositions. Elucidate this statement.
108. Write in notation the two ways in which the Misra jāti Jhampa tāla Alankāra can be sung within the space of five avartas.

109. Two persons A and B sang two different alankaras. They began simultaneously and finished simultaneously. One sang in the Prathama kāla and the other in the Divitiya kāla. If the alankara sung by one was in Khanda jati jhampa tala, what will be the tala of the alankara sung by the other person? In the reckoning of the talas by the two persons, point out how many times one would have heard the synchronised simultaneous beats.

*Musical form:—*

110. Give some examples of:—

- Instrumental forms.
- Musical forms which contain jatis in their dbātu.

111. Explain the significance of the sāhitya of an ordinary lakshana gita and a rāganga rāga lakshana gita.

112. (a) What are the constituent angas of a tāna varna?  
 (b) Estimate the value of the varna composition as compared with other musical forms.

113. If in a newly composed or unfamiliar tāna varna, the order of the ettugada svaras is changed and given to you, can you re-arrange them in the order intended by the composer? If you can, point out how you will proceed.

114. Point out the utility of practising tāna varnas.

115. What do you mean by *technical beauty* in musical compositions? Illustrate your answer with examples.

116. Give the lakshana of a kriti composition and point out how composers have attempted to beautify this type. Illustrate your answer with examples.
117. Point out the extent to which a performer can display his creative talents in kritis and varnas.
118. What is a rāgamālika? Write its lakshana.
119. Enunciate the principle, if any, underlying the order of succession of ragas in rāgamālikas.
120. Mention the names of some wellknown rāgas, mālikas. Write short notes on them and also give the names of their composers.
121. What is the minimum number of rāgas that should be present in a rāgamālika.
122. An unfamiliar rāgamalika composition, conforming in full to the lakshana of the form, is given to you but with the order of the charanas changed. Can you re-arrange the charanas in the order intended by the composer? If so, outline the procedure that you will adopt.
123. In an instrumental rendering of a Rāgamālika, point out the beauties that go unnoticed.
124. Write short notes on the mātu of a pada, jāvali, pada varna and daru.
125. In which types of compositions do you get the jatis or the tāla-solfa (rhythmic) syllables?
126. Name a musical form that is heard only in dance concerts and write a short note on it.

127. Mention the musical forms wherein *chiṭṭa svaras* have a legitimate place.
128. Discuss if the introduction of *sangatis* in *padas* is appropriate.
129. Comment upon the nature of the *sāhitya* in the following types of compositions :—
  - (a) *Pada varna*,
  - (b) *Pada*,
  - (c) *Rāgamālikā*,
  - (d) *Jāvali*,
  - (e) *Tillāna*.
130. Mention a composition having two *pallavis*.
131. In which types of compositions is the *anupallavi* a dispensable *anga*.
132. Mention the names of four prominent composers of the forms : (a) *kriti*, (b) *varna*, (c) *rāgamālikā* and (d) *pada*.
133. Mention the names of composers who :—
  - (1) signed their compositions with their *own name* ;
  - (2) signed their compositions with names *other than their own* ;
  - (3) *did not* introduce any *mudra* at all.
134. Explain the following :—
 

(a) <i>Chiṭṭa svara</i> ,	(b) <i>Ettugāḍa pallavi</i> ,
(c) <i>Solkaṭṭu svara</i> ,	(d) <i>Svarākshara</i> ,
(e) <i>Sangati</i> ,	(f) <i>Upāṅga khanda</i> .
135. Name the forms wherein the *sāhityas* relate to the *nāyaka-nāyaki* theme. Write brief notes on them.
136. Name a form wherein the signature of the composer may occur in the *pallavi* or the *anupallavi*.

137. Write the lakshana of the forms : Padam, Tillāna and Jāvali. Mention the names of prominent composers of these three forms and point out the signatures adopted by them.

138. Write short notes on :—  
 (a) Navaratnamālikā, (b) Tillāna daru.  
 (c) Kālahastīsa Pancharatnam (d) Navāvarana kirtana, (e) Svarasthāna padam.

139. Are there instances of tunes having specific names? If so name them. Give two of those tunes in notation.

140. From the compositions familiar to you, give an example each for the following :—  
 (a) Where the commencing notes of the pallavi and the anupallavi bear the octave relationship.  
 (b) Where the above notes bear the samvādi relationship.

141. Suppose you are given the bare sāhitya of a musical composition, how will you proceed to determine whether it is a svarajati, varna, kriti or padam.

142. Write the lakshana of the form Tillana. Point out the features of the early musical forms which provided the sources for the build-up of this form.

143. Name the forms wherein the occurrence of the raga mudra is obligatory. Also name the other forms wherein the raga mudra has been introduced by some composers.

*Folk music.*

144. What are the characteristics of folk-songs and how would you classify them ?
145. Mention the rāgas, tālas and gamakas figuring in the folk songs of South India.
146. Write a short essay on the musical aspect of folk songs.
147. Suppose a gramophone record of a song is played to you, how will you determine whether it is a specimen of art music or folk music ?
148. Discuss the place of folk music in the cultural heritage of a country.

*Musical Instruments.*

149. Name the three main heads under which musical instruments are generally classified.
150. Briefly classify the Stringed instruments.
151. Briefly classify the Wind instruments.
152. Briefly classify the Percussion instruments.
153. Classify the Bowed and Plucked varieties of instruments.
154. Classify the Fretted instruments.
155. Name the instruments used in concert music, temple music and martial music.
156. Write short notes on :—
  - (a) Chinna melam. (c) Naubat.
  - (b) Periya melam. (d) Sarva rāga mela vina.

157. Give examples for the following :—

- (a) A stringed instrument with two bridges.
- (b) A stringed instrument provided with guts and metallic strings.
- (c) A stringed instrument with metallic strings alone.
- (d) A plucked instrument wherein the left hand fingers are not in contact with the strings.
- (e) A wind instrument without finger holes.
- (f) A percussion instrument capable of being tuned.

158. Name two Plucked instruments used in South Indian concerts.

159. Mention the instruments figuring as accompaniments in concerts of Karnatic music.

160. Is the compass of the Vina and the Violin altered by tuning them in madhyama sruti?

161. Distinguish between monophonous and polyphonous instruments. Give two examples under each.

162. Give two examples for each of the following :—

- (a) A stringed instrument with a plain finger-board.
- (b) A fretted instrument of the bowed group.
- (c) An instrument with a compass of more than three octaves.

163. Name the instruments on which one can play simultaneously in two octaves.

164. Mention the names of two sruti vādyas.

165. Name the wind instruments used in concerts of Karnatic music.
166. Point out the utility of the *sound post* and the *mute* in the Violin.
167. How do you account for the fact, that when the sārani string of a correctly tuned Tambura is plucked, the other sārani string vibrates of its own accord ?
168. Enumerate the instruments used as primary instruments (*ayan vadyas*) and instruments used as accompaniments (*pakka vadyas*) in concerts of South Indian Music.
169. Write an essay on the benefits of listening to Instrumental music.

*General and Miscellaneous :*

170. Point out the plural meanings of the following terms :—
  - (a) Sruti ; (b) Pūrvāṅga ; (c) Jāti ; (d) Āhata ;
  - (e) Kosala ; (f) Yati ; (g) Graha ; (h) Melam.
171. Explain the different branches of Manodharma sangita.
172. Discuss if Karnatic music has profited by coming into contact with other systems of music.
173. Give examples of South Indian rāgas figuring in other systems of music.
174. Mention the important factors that contribute to the excellence of a concert.

175. What is the compass of a well cultivated human voice? Name a concert instrument whose compass is nearly the same as that of a well cultivated human voice.

176. If in his usual pitch, the highest note that a singer can reach is the *tāra sthāyi madhyama*, what is the highest note that he can reach in the *madhyama sruti*?

177. Point out the requisites of an ideal concert hall.

178. Write a short essay on the utility of the gramophone.

179. Compared to the position that obtained three centuries ago, we are now in a position to make an elaborate and detailed study of ragas. Point out how this has become possible?

180. Compared to the last century, the opportunities for learning music and for acquiring a knowledge of music are many at the present day. Elucidate.

181. The music of a country grows only when it is nurtured by the contributions of its brilliant composers and musicologists. Elucidate.

182. A person *A*, driving a motor car along a road, hears the note of the horn of another motor car driven by *B* in the opposite direction and finds that the note of his motor-horn and that of *B*'s are related as *Shadja* and *Chatussruti Rishabha* respectively. After some distance, *A* hears the note of the horn of another motor-car driven by *C* in the opposite direction and finds that the note of his motor-horn and that of *C*'s are related as

Shadja and Antara Gāndhāra respectively. If *B* hears the note of the horn of *C*'s motor car how will the note strike him? Explain.

183. In a music school, there were three classes in Instrumental music, teaching Violin, Vina and Sitar. To a visitor, who visited the three classes in succession, the srutis of the three classes impressed him as Shadja, Chatussruti Risāabha and Sādhārana Gāndhāra respectively. If he had visited the classes in the following order, viz., Vina, Sitar and Violin, how will the Sruti notes of the three classes have impressed him? Explain.

184. A Vina specially made, has five strings passing over the finger-board. The four strings are tuned as in the ordinary vina and the fifth string is tuned to the Shadja immediately below the note given by the fourth string. What will be the compass of the instrument? Explain with a diagram.

185. Write an essay on the benefits of cultivating classical music.

# PASSAGES FOR SIGHT SINGING

## 1. Bhairavi Rupaka.

R S, n d p	m p d n S	m p d n s r g r s n d p	m n d P ,
N , r s n d p	m g m p m g r s	N d p m n d p m g r s	n d n S ,

## 2. Purvakalyani—Chapu.

P m g g r r	S n s r g m	P m p d p m	d p s n r S
S n s r g m	g g r S s n	R s n d p m	g g r S ;

## 3. Kedaram—Adi.

P p m G , r R , s S s n	P p n S , m	G , r S ;
S s m G , m P , n P , m	G , r R , s	s r r g S ;
P p m G , m P , n S ;	S s m G , r	R , s S ;
S s m G , r R , s - s n p m	g m p r S , n	P , m G , r S

4. Saveri raga—Chapu tala.

S.  
S. III—  
82

S, s r m p	D, p d p m	p d s s n D	p m p d p m g r R
S, s r g r	S, s n D	s r m p d n d	p m g r S,
P, d d p m	p D S ;	p D s r g r	S, s n D
p D s r g r	M g r s n d	p d s i r S	p m p d p m
		s r m p d n d p	g r S

5. Arabhi raga—Jhampa tala (Misra jati)

M, g r s R—d d P m p m g r s R—s r m g R s r	S ;	S ; ; ;
M, g r s R—d d P m p d s s n D—s r m g r s R	S ;	dd p p m g r s

6. Chakravaka raga—Chapu tala.

P, d n D	p d n S ;	S, n d P	m g m R ;
S, s n D	d n s R ;	s r g m P m	n n d P ;
S, s n D	d n s R ;	, s r g m g r	, s n d n S
R, s n D	p d n S ;	n s R S n d p m	g g m R S

### 7. Varali rāga—Adi tala

~ G M P ; P ; ~ d d p m  
 S ~ g r S ; S ; ~ g r ~ g m  
 J ; ~ d d p m p d n n S ;  
 ~ G ; P p m ~ G ; g r S

P p m p d p m  
 P ; ~ d d p m  
 S ~ g i S  
 S ; n d p m

~ G , r S ;  
 p m ~ G , r S  
 S / r n S ;  
 G , r S ; ||

### PUNCTUATE THE FOLLOWING PASSAGE:—

Note :—Let the students copy the following passage in their notebooks and insert the notation symbols at the appropriate places as the passage is sung by the teacher :—

### 8. Devagandhari rāga—Adi tala

R S s n d s D P m g r  
 R S s n d s r M g R

R M m g r  
 m p D d P

s r G s r S  
 d d S S ||

# PASSAGES FOR MUSICAL DICTATION

## 9. Bhairavi raga—Adi tala

R S, n d p—m p d n S;	m p d n s r g r	s n n d P;
R S, n d p—m n d p m g r s	r g m p m g r s	s n d n S;
s n d n S;—m g g r S;	p m g r S;	n n d d P;
m p d n s r g r S—d n s r s n D P	R, s n d P	m p d p m g r s

## 10. Khamas raga—Adi Tala

s n d P, ;—S, n—n d P	P m P, n d p	d p m g M;
m g S, S n—s m g m P, m	g m p d n d P	d n S; S
d n S, S n—s m g m r g s r	s n S, r r s	s n n d P;
g m p d n S,—m g r S n d p	g m p—s n n d p	d p m g M;

## 11. Kharaharapriya raga—Adi tala.

n d P, m g r	rg m p d n n d	p d n d P p m	m g G g r R
r g R, s n d	q s r s R R	N n d P p m	m g g r S ;
n d P, m g r	rg m p d n S	d n S, s n d	n s i r i s R R
i g m G i S	n s i r i s n n d	p d n s D n d P d p	m g g r S ;

Mental reckoning of the number of Avartas of a sanchari

Reckoning mentally the total number of avartas of a sanchari sung by the teacher. The tala of the sanchari may be announced beforehand. Two avartas may be counted in silence by the teacher and at the commencement of the third avarta, he may start singing or playing the sanchari.

## 12. Sankarabharana raga—Rupaka tala.

P p m—m g g r S ;	s n s d n p d n S ;
P p m G ; g g m r	g m P D , n S ;
S s n D , n S ;	i r i g m g i r i s n S ;
R S i n d p m p d n	S i r i s S , n P d p P , m g r S

13. Anandabhairavi raga—Rupaka tala

g m P ;	s n d P ,	g m P p m	g r $\tilde{G}$ ;
g m P ;	g m p m g r	S s $\tilde{s}$ s m	g r S ;
g m P ;	S s $\tilde{N}$ ,	s n s m g r	S ; ;
P , r S	s n d P ,	g m P p m g r	S ; ;

14. Bilahari raga—Rupaka lala

g p d $\tilde{S}$ ,	s n d $\tilde{S}$ ,	p d s r g p	m g r S ,
d g r S ,	s n d P ,	R s n d p	m g r S ,

PASSAGES FOR RAGA IDENTIFICATION

15. n d P , m                    g m R S ||

16. g m R , S  $\tilde{s}$                     s r g m P ; ||

17. P P m g r s R ; d d P            m p d s d d P            m p m g r s R ||

18. Adi tala

M ; , m g m	P ; , m g m	P ; , d n p	D , n D ;
D ; , d n s	N ; , n d p	S , n-n d P	d p m g M;

19. Adi tala

G p d Š ; — p d s r g r g p	G r s R s d	Š d p D p g
P d s R ; — g g r r s s d p	d g r — d r s — d s	d — p d p — g g r s

20. Adi tala

N P , n n s	S S , m g r	S S , m g r	s r r g S ;
S S , m g m	P P , n p m	g m P , n p m	m g g r S ;

21. Rupaka tala

S r g p d	P m g r s	S , g r s	ŋ d S ;
S r g p d	ſ n d Š	Ř , ſ n D P	m g r S ,

## SVARAKSHARA TESTS

As the following sahityas are sung by the teacher, avarta by avarta slowly, the pupils should write the svaras and the sahitya syllables below the svaras and mark the svaraksharas (suddha and suchita varieties inclusive) by rounding the concerned svara-sahitya syllables:—

### 22. Khamsa—Adi

m p d      M   m g m      M   d   n   D ;   m   n   D      n   d   n   p   d   n   s   n   Š ; ||  
Murugan   māl   marugān      Mā   dhava   nai.   ma   na   dē      ni   da   mu   m   ninañdiruppāi. ||

### 23. Todi—Adi

s   D   d   n   S   s | s   g   r   s   n   d   p   d | n   d   ,   s   i   r   g   ||  
sa   dā   dhyā.   nin   chu | sa   rasi   ja   ne.   tru   ni | ni   vu.   sa   ri   ga   ||

### 24. Khamas raga—Rupaka tala

p   d   p   m   g   m | m   n   D ; | p   d   n   Š   n | s   n   n   d   p   m   ||  
pa   da   pa   n   ka   ja | mu   la   nu. | bhak.   ti   to   nu | dhya.   nin.   chu.   ||

### 25. Kambhoji raga—Rupaka tala

P   d   M   m   g   G | p   d   s   n   p   d   Š, | p   d   s   n   D   p   m | g   r   s   r   g   m   ||  
pā   da   mu   la   ,   nu | nam   .   .   mi   ,   ti. | para   ma   ,   da   ya   . | ka   ri   ni   ,   ,   du   ||

## PASSAGES FOR THE IDENTIFICATION OF RAGA AND TALA

26

S , s n p D S - n p D S m g p d  
S - p d s i g i g m g i s , n n d P  
D , d g i s , m g i s , s n d P  
, d m g p d S - M p d s n d p m g r s

27

S, n d p      n d P ;      m p n n d p      m g R ;  
 R, p m G R      S, n d p      m p n s s r      S ; ;  
 S, n d p      n s R ;      R, m g r      S n d P  
 r S n d p      m p n s r m      m g g r S      n d P      m g g r S

## TESTS IN SVARA-SAHITYA GNANAM

With the help of the notation given, let the pupils sing each of the following sāhityas with rāga bhāva, keeping time with the hand:—

### 28. Kambhoji raga—Adi tala

P , d m g — p d | Š ſ n | p d Š ||  
Ma . tan . gi ma ra | ka ta . | . . ngi ||

### 29. Khamas raga—Adi tala

ſ ſ ſ n—n d d p—p m d p—p m g g | M ; ; ; m N d—n p d n ||  
Mu ral i . gā . . na lo . . . la . . Krish | na ; ; ; Mukunda Hari Hari ||

### 30. Sankarabharana raga—Adi tala

m g m p d n Š | ſ n d p | m g r s ||  
sa ra si ja nē . tra | pa ra ma pa | vi . tra . ||

### 31. Sankarabharana raga—Adi tala

Š ū ſ ſ n d p m | g m p m | g r Š ||  
Sā ra sa lo . cha ni | Sam . ka ri | Gau . ri ||

32. Kedara raga—Eka tala (Khanda jati)

S , n P , m G , m P , n S ; ||  
 sā . ra sā . ksha ni . nnu nam . mi ti . ||

33. Mayamalavagaula raga—Rupaka tala

n i n d P | d n S ; | n i n d p m | g m g r S ||  
 pa ra ma da yā | ka ri ni . | pā . da mu la nu | nam . . ml ti ||

34. Bhairavi raga—Jhampa tala

~N , n d p d p - m n d p - m p | d n S ; ||  
 ni . mahimelanu kanu gon ti ni na m mā . ||

35. Bhairavi raga—Adi tala

n g i S n n d P | ~G m p | p m G r s ||  
 Ni . ra jākshi srī , . Kā mā . kshi , . . . ||

36. Bhairavi raga—Rupaka tala

N̄ , s̄ r̄ s̄ | n̄ r̄ s̄ n̄ d̄ p | m̄ p̄ d̄ n̄ s̄ n̄ d̄ p | m̄ ḡ m̄ p̄ p̄ m̄ Ḡ r̄ s̄ ||  
 Mā . dha vu ni | sō . . . da ri | mahi shā . . . sura | ma . . . . r̄ dha ni ||

37. Mohana raga—Adi tala

p̄ d̄ S̄ s̄ d̄ d̄ p̄ | p̄ ḡ d̄ p̄ | ḡ r̄ r̄ s̄ ||  
 ka ru nā ni dhi ye . | kā . tta rul | vā . . y ||

38. Kambhoji raga—Adi tala

p̄ d̄ S̄ s̄ n̄ D̄ n̄ d̄ P̄ | m̄ ḡ p̄ d̄ | S̄ ; ||  
 a ru nā . . . dri . . | nā . . . thā . . ||

39. Kambhoji raga—Rupaka tala

P̄ p̄ m̄ Ḡ p̄ d̄ | s̄ n̄ P̄ D̄ S̄ , | p̄ d̄ s̄ r̄ r̄ ḡ S̄ | ḡ r̄ s̄ n̄ D̄ p̄ d̄ ||  
 pā ma . ra ja na | pā . . li ni . | pa ra ma . da . yā | ka ri san . . ka ri ||

40. Khamas raga—Adi tala

S ; s n d p-p m d p-p m g g |  $\tilde{M}$  ; - M | n d n p-m p d n ||  
 Dā . sa ra thi da yā . ra sa ja la ni . | dhi . . Tyā | ga rā . ja nu tu da gu ||

41. Khamas raga—Adi tala

S , s N , d P , d  $\tilde{M}$  ; | M , n D n p | d n s n S ; ||  
 sā . ma gā . na lo . . lē . | sām bha vi . . syā . . ma le . ||

Identification of the melakarta of a senchari in a Janya raga sung by the teacher.  
 (The teacher *should not* announce the name of the raga).

42. Mandari raga—Chapu tala

P , p m g r | S , s r g m | P , p n p m | p N S ;  
 S , s r g m | g R S , n | S , s n p m | g g r S ; ||

Identification of the melakarta rāga of a sanchāri sung by the teacher.

43. Hemavati raga—Rupaka tala

r g r S , | r g m P , | p d n d p m | p d n S ,  
 r g r S , | s n d P m |  $\overline{pdns}$  n d p m | g g r S , ||

**Chiratalu:** The name in Telugu for Casterets or  
சிப்ளாக்ட்டை.

**Hasyakala** :—The art of exciting laughter amongst listeners. A person proficient in Hāsyakala sends the audience into roars of laughter through mimicry or vocalisation of peculiar sounds. This art admits of two divisions :—

(1) Vocalising the sounds of Birds, like peacock, parrot, pigeon, cock etc; and vocalising the sounds of animals like horse, ass, dog, cow, calf, goat, buffalo etc.

(2) Vocalising the sounds of Musical instruments and imitating the styles of singing of great masters. This requires proficiency in the art of music. The artist is also able to recite Konugolu jatis and is also able to vocalise sounds of rhythmic instruments like the Mridangam, Ghaṭam, and Moresing.

This art is also known by the name *Vikatam*. Hāsyakala Chakravarti, literally, Emperor in Hāsyakala was a title bestowed upon *Vikatam* Ramaswamy Sastrigal of Tiruvasanallur. This artist was able to personate mendicants like the Gudugudupandi, Dasari along with the sounds on Budubudukkai, Urumi, and coach.

### Musical Aphorism

சூதி தீவி பாட — முதி தீவி மாட

**Sruti leni pāṭa — Mati leni māṭa**

Music not conforming to *sruti* (drone) is like words devoid of sense.

This Aphorism emphasises the necessity of adhering to the purity in *sruti*.

## SUTRA GITAS

Sūtra Gitas are simple melodies which give in a nutshell facts relating to music. Thus there are Sutra gitas which give the scales obtained by the process of Modal shift of tonic.

### 1. Sankarabharana—Adi

m g m p d n S | s D p | m g m p g r S  
Sa m kha ra To . di | Kal ya ni | Ha . ri . Na . tha

This indicates that

Sankarabharana's ri gives Kharaharapriya

," ga " Todi

," ma " Kalyani

," pa " Harikambhoji

," dha " Naṭhabhairavi

### 2. Mohana—Adi

s r g g-g g g g-r g p p D ; | p d S s d d p | p g d p g r S  
Mo . ha na Ma . dhya . Him do . la . | Sud . dho da ya . ravi | chan . dri ka . .

This indicates that

Mohana's ri gives Madhyamavati

," ga " Hindola

," pa " Suddha saveri

," dha " Udaya ravi chandrika.

## Model Appreciation Essays

### 1. KARU BARU

Mukhari—Adi tala

Tyagaraja's kritis stand as brilliant examples of the triple requisites of a good kriti summed up in the phrase "Kriti guna trayam". A kriti should possess good and attractive music; it should have a beautiful sahitya with good ideas; Both the music and the sahitya should spring from the fountain of Bhakti or devotion. Tyagaraja's kritis satisfy all these triple requisites and this is the secret of their popularity and wide appeal.

The kriti 'Karu Baru' in Mukhari raga is one of his brilliant compositions. The different facets of Mukhari raga are skilfully portrayed in this song. Mukhari raga does not lend scope for an elaborate alapana. Still, the great composer has composed as many as ten kritis in this raga, which shine as beautifully-cut diamonds. He is the only composer to have composed numerous compositions in this raga. This composition belongs to his later period. It reveals the maturity of his conception and richness of his musical imagination. His creative talents shine in bold relief herein. The raga pushti and bhava-pushti shine in their fullness here. This kriti is a veritable crystal in Mukhari raga and shines as a fine example for Draksha Paka. Ragas useful for varnana or description are a few and Mukhari is one of those ragas. Ragas like Surati, Kedaragaula and Pantuvarali are also useful for descriptive purposes.

Mukhari raga is generally considered to be a Karuna rasa raga; but by emphasising particular phrases in it, the Gāna rasa aspect of the raga can be significantly brought out.

“Entani ne varnintunu” is an other kriti in Mukhari raga used for a descriptive purpose. Rishaba swara is one of the notes on which kritis in Mukhari raga can aptly commence. “Karu Baru” starts on Tara sthayi Rishabha. The glories of Rama Rajya and the prosperity of the people who lived at that time are forcibly portrayed in the sahitya of this kriti. The commencement of the piece on the tara sthayi rishabha significantly stresses the glories of Rama Rajya. The tempo of this piece is chowka kala slow tempo. There is a naturalness about the flow of its music. The tessitura of this piece embraces for the most part, the upper tetrachord of the middle octave and the lower tetrachord of the upper octave. Being a descriptive piece, there are not many sangatis here. This piece is set in chitra tara marga. The Pallavi, Anupallavi and the Charana uniformly start after half-a-count. A pāda is equal to two avartas in this song. Pallavi consists of one pāda and the Anupallavi consists of one pāda and the Charana consists of two pādas. In Pallavi in the phrase “Saketa nagarini” the syllable ‘Ri’ is sounded on Rishabha swara itself and hence, this part shines as a beautiful Swarakshara. The Sahitya of this song is as follows :

**Pallavi :** Kāru Bāru Seyuvāru  
Galare Nivale Sāketa nagarini

**Anupallavi :** Oorlvāru Desa janulu Varamunulu  
Upponguchunu Bhavukulayye

**Charana :** Nelaku mooduvāna Lakhila vidyalā  
Nerpu kaliki Dheergāyuvu kaliki  
Chalamu grava rahitulu Kāleda ?  
Sadhu Tyagaraja vinuta Rama.

A free translation of this sāhitya will run as follows:

**Pallavi** : Is it possible to name another who has carried on the administration so perfectly and with justice like you?

**Anupallavi** : During your reign, not only the urban people but also the rural people were perfectly happy. The great rishis were happy.

**Charana** : There was plenty of rain (India being an agricultural country, rains are absolutely necessary for the prosperity of the people). The people were proficient in different branches of learning. They lived for long. The people were free from 'garva' (pride) and 'chalamu'-kopa (Anger). They lived in perfect peace and contentment.

The sequence of sutra, vritti and bhāshya is a feature of Tyagaraja's kritis. This sequence holds good both for the musical construction and the sequence of ideas in the sāhitya. This can be patently seen in this song. Tyagaraja used sishṭavyavahārika bhasha in his kritis; but used a scholarly language in padyas (verses) in his operas.

The Kriti *Karu baru* shines well when rendered by an orchestra. When rendered with full grace and polish, this piece has a charming appeal. Persons endowed with gamaka sāreera can do justice to this piece. It has a high entertainment value. It should be rendered in the middle of a concert programme and before the main raga alapana and pallavi. An ancient sloka prescribes six lakshanas for an

Ideal musical composition—"Susvaram Surasam chaiva  
Surāgam Madhurāksharam ; Sālankāram Sapramānam  
shadvaryam Geeta Jākshanam."

The kriti *Karu baru* might be quoted as a fine example of a composition envisaged in the above sloka.

## 2. NAGUMOMU GANALENI

Abheri raga—Adi tala

This is one of the resplendent gems adorning the repertoire of Carnatic Music. It shines equally well when rendered by the voice or on an instrument. It also shines when rendered by an Orchestra. The piece is set in a very attractive tune. To do justice to it one should possess raval jāti sarira ; that is, a voice which is able to negotiate Madhyama kala and Tri-kala sangatis with absolute clearness. The range of the piece embraces two octaves. Flutists who wish to play this piece should be proficient in finger strokes. (ஏரலடகள்) In order to render this piece with real bhāva, one should be proficient in producing ghana, naya effects.

This is one of those pieces which has a high entertainment value. One can easily create the requisite musical atmosphere in the concert hall, by rendering this piece. One can see that the faces of the members of the audience brighten up, when this piece is rendered. They also listen to this piece with rapt attention. A certain liveliness is created. Some great musicians in the past specialised in the rendering of particular pieces and the audiences eagerly looked to the rendering of those pieces by such Vidwans. It used to be said that Bīkshandarkoil Subbarayar was a specialist in the rendering of the kriti in Sahana "Giripai nela". Sarabha Sastrigal, the greatest Flutist was a specialist in rendering *Nagumomu gana leni*. Likewise was his brilliant

disciple, the late Palladam Sanjivi Rao. Amongst the singers who brought this piece into prominence might be mentioned the late Pushpavanam Iyer of Madurai. When he took up the Anupallavi and rendered it with feeling the audience felt transported to regions of aesthetic bliss. When he negotiated phrases touching Tara sthayi Panchama and Tara sthayi Dhaivata, the members of the audience spontaneously reacted with thunderous applause.

Abheri is a brilliant raga. Its melodic individuality is being revealed to us for the first time through this kriti of Tyagaraja. It belongs to the group of Vinta ragas, popularised by the great composer. The Vinta ragas are novel and fascinating ragas and many of them are not mentioned in the earlier literature. They have a charm, all their own. This raga is a derivative of the 22nd Mela "Kharaharapriya" and takes the following: Arohana and Avarohana :

s g m p n ḍ  
ś n d p m g r s

It is an Audava - sampūrṇa aaga. It is a Bhashanga raga since it takes the Suddha dhaivata in the phrase "p d P" Muthuswami dikshitar has composed a kriti beginning with the words "Vtna bheri" in the same raga. But, that raga takes only suddha dhaivata throughout. The Raga called Kurnataka devagandhari is a raga closely allied to Abheri. There is a suladi composition in Karnataka devagandhari by Purandara Dasa. The name Abheri is met with for the first time in the work *Sangita sāra* of Vidyāranya. But, the first iakshya in Abheri raga is the immortal composition of Tyagaraja. The Gandhara and Nishada herein are rendered with kampita gamaka (shake). Pratyāhata gamaka also lends life to this

raga. The tempo of this piece is madhyama kala. The kriti consists of a pallavi, anupallavi and one charana. All the three angas commence on sama graha (eduppu). The Pallavi, anupallavi and charana are adorned with five sangatis each. All the sangatis are rāga bhāva sangatis. Some of the ancient alankaras are dexterously woven into the texture of the musical setting and this shine like embroidered workmanship.

This piece belongs to Tyagaraja's middle period. His powers at musical creation are clearly revealed in this kriti. Tyagaraja's compositions are associated with the draksha rasa and *Nagumomu ganaleni* may be cited as a brilliant example in this connection. This kriti can be said to be a crystal of Abheri. The pāda herein consists of two avartas.

The sahitya of this piece is as captivating as its musical setting. In the pallavi, he says "Oh ! Rama ! the lustrous gem of Raghu kula ! Do you not know, how distressed I feel at not seeing your smiling face ? Knowing this, will you not protect me ?"

In the Anupallavi, he says 'Oh ! Rama. who lifted the Hill (reference to Mandara giri and Govardhana girl), I cannot believe that the members of your retinue would have spoken adversely about me. In the charana, he says "Did Garuda refuse to carry out your mandatg ? Did he say that the distance from Vaikunta to Bhooloka was so great, that it will be somewhat tiresome for him to fly you ?" Oh ! Paramatma, who is the Protector of the World ! To whom shall I complain ? I cannot bear any more ; protect me, praised by Tyagaraja (Here, the name Tyagaraja refers

to both Paramasiva and the composer). The charana reveals high poetic imagery.

This kriti can be enjoyed by both the learned and the uninitiated. It is of universal appeal and can be enjoyed by even rasikas of other countries. When this piece is heard once, its lilting music will always be ringing in our ears. This piece when heard, leaves a deep and indelible impression on minds of the listeners.

### 3. MUNDUVENAKANIRU

Darbar raga—Adi tala.

Even in ragas of limited scope (i. e., ragas which do not by their very nature give scope for elaborate alapana), Tyagaraja has given us splendid compositions. These compositions help us to gaze at the many facets of the raga. Darbar is one of those minor ragas. He has composed ten Kritis of sparkling beauty in this raga. Darbar and Nayaki are closely related ragas and to perform an alapana or compose Kritis in one raga without the least suggestion of the other raga is a highly difficult task. History records with pride the name of Darbar Sitaramayya. He was one of the Vidwans who adorned the court of Serfojee (1798-1832). Since he was a specialist in Darbar raga and was able to expound it for hours together, he was honoured with the name of raga itself as a title. Darbar is also known by the names Darbaru, and Darubaru. This is not an ancient raga. It is not mentioned in early works on music. We come to know of the *nada tanu* or the melodic form of the raga for the first time through the Kritis of the great composer. They shine as sparkling gems in this raga. Tyagaraja's extraordi-

nary powers in the realm of musical creation are revealed by his compositions in this raga,

*Munduvenaka niru* may be described as a shining crystal in Darbar. Since this was composed during the last years of his life, the maturity and richness of musical conception are patent throughout the piece. Arthapushṭi, Bhāvapushṭi and Ragapushṭi are in evidence throughout the composition. It will take about 8 minutes to render the piece. This piece was occasioned by a certain incident in his life. Unless we know the incident, we cannot understand the real spirit of the piece.

After completing his visits and pilgrimages to Kanchipuram, Tirupati, Walajapet, Sholingur, Tiruvottiyur and Kovur, Tyagaraja planned to return to his home in Tiruvaiyar along with his disciples. Those were days when facilities of railway travel did not exist. Dignitaries, Scholars and Great Bhaktas were carried in Palanquins. Sundara mudaliyar of Kovur handed over to Veena Kuppayyar a bag with one thousand gold pieces, to be kept in Tyagaraja's Palanquin, mixed up with the puja materials. For fear that Tyagaraja would refuse to accept it, he resorted to this device. He told Veena Kuppayyar that the amount was to be utilised during the Krishna Jayanti, Ramanavami and other festivals. The only other disciple who knew about this gift was Tanjore Rama Rao. On the appointed day, the party started sometime after sun-set. Tyagaraja's Palanquin was carried by his disciples. After travelling some miles, the road that they had to pass through had thick trees on both sides. Just at that time they were surrounded by the gang of thieves known as *Nagalāpuram dongalu*. These fellows had a number of small pebbles in their bags

and shot them at unwary parties with catapults. After scaring them thus, they plundered them and ran away with spoils. They had a powerful gang of spies. The spies managed to get the information even in Madras itself, about the bag of gold pieces kept in the Palanquin. Since the thieves hailed from Nagalāpuram, they were known as *Nagalāpuram dongalu*. The incident however took place at a place far away from Nagalāpuram, in the Madras-Tanjore trunk road. Tanjore Rama Rao was just two years younger than Tyagaraja. He was able to converse with the great composer with a certain amount of freedom. Walajapet Krishnaswami Bhagavatar also accompanied the party. It was about midnight when the thieves came near the party. At first they shot the pebbles in various directions so that none of the stones hit the party. At the sight of the thieves the disciples got frightened. However they patiently walked since they did not want to disturb their master's Rāmajapam. But when the thieves came nearer, the disciples mildly shouted *dongalu, dongalu*, i.e., thieves, thieves. Tyagaraja's dhyana was disturbed and he moved the curtain of the palanquin aside and gauged the situation. When the thieves saw the lustrous face of Tyagaraja beaming with spiritual radiance, they inferred that a great Saint was travelling and slowly withdrew and walked along with the party.

Tyagaraja said to his disciples : " what does it matter if there are thieves ?

Veena Kuppayar whispered into his ears about the bag of gold pieces in the Palanquin.

" Throw away the bag of gold pieces " was the immediate reply of Tyagaraja.

Tanjore Rama Rao mildly argued that the amount was given by Kovur Sundara Mudallyar for the purpose of being used during the Ramanavami, and Krishnaashtami Festivals. So it was God's Money.

"If it is God's Money, Let God take care of it," replied the Composer. So saying, he sang extempore the Kriti MUNDUVENAKA NIRU. The Sahitya of this Kriti is an elaboration of the idea which is contained in the sloka, which is recited whenever we start on a journey. The sloka is as follows :—

*"Agrata: Prshṭataschaiva Parsvatascha Mahābalau  
Ākarni poorna dhanvanau Rakshetām Rama Lak-  
shmanau"*

The meaning of the sloka is "O Rama, Lakshmana! Please protect us with your fully drawn bows from all sides, i.e., Front, Back, and the two sides.

In the pallavi, Tyagaraja says "O, Slayer of Mura and Khara! Come with us on the two sides and the Front and Back." In the Anupallavi he says "I have not seen the beauty like yours. O Raghunandana, come quickly (Vegame rara) because of the imminent danger."

The statement in the first charana, "Kodandapaniyai rara! Soumitri sahitudai amitaparakrama rara" i.e., come as Kodandapaniyai along with Lakshmana.

In the last charana he says; 'O Rajakumara! Bhagavatapriya! come and protect us.'

The procession moved along. Just at that time two young lads of divine beauty appeared on the scene, and walked along the sides of the palanquin, escorting the party.

The thieves were literally stupefied at the sight of the divine boys. They still further withdrew but accompanied the procession just to know the identity of the charming lads.

Even as Tyagaraja was singing the piece, Veena Kuppayyar straight away recorded it in notation, even in the darkness of the night. He and the other disciples were engaged in memorising the newly sung kriti. After completing the song, Tyagaraja was again plunged into prayer. He however heard a voice whispering that there is no more fear of the thieves. Some time later it dawned. The party came near a choultry at the entrance of a village. The procession halted. Tyagaraja came out of the palanquin, and found that the thieves were prostrating before him from a distance. They respectfully asked him, who those two boys were. Tyagaraja saw the two boys and found that they were fast disappearing in the sky. He felt happy. that the song met with the desired result. He asked the thieves, to give up their unsocial pursuits and lead a life of service to humanity.

His joy was so great that he sang extempore the song *Enta Bhagyamo*—Saranga raga, adi tala. This was immediately recorded in notation. The ecstatic state of his mind is revealed in the musical construction as well as the tempo of the song. *Munduvenaka* is cast in a prayerful mood, and in slow tempo. The significant words in the anupallavi of *Enta Bhagyamo* “Chenta jeri Soujanyuḍai paliki, Chinta bāga tolaginchi brochitivi” throw a flood of light.

Sambhava kritis i. e., kritis occasioned by incidents in the life of Tyagaraja can be classified into:—

1. Single kriti.
2. Dual kritis.

In the latter case, one kriti naturally leads on to the next kriti. Thus the kriti *Teratiyagarada* in Goulipantu raga led to the kriti 'Venkatcsa ninnu sevimp' Likewise *Munduvenaka* led to the kriti *Enta Bhagyamo*. Kritis like *Nannupalimpa* are sambhava kritis of the singular type.

The Kriti *Munduvenaka* is set in Chitratara marga. A pāda consists of two avaratas. The pallavi and anupallavi have four sangatis each, and they are raga bhava sangatis. The commencing notes of the pallavi (ri) and anupallavi (dha) bear a samvadi relationship. The Pallavi, Anupallavi and Charanas start uniformly on anagata graha i.e., after a lapse of half aksharakala. Ghamakas like Kampita, Nokku, and Purvādhal figure in the piece. This is a well known concert piece. It shines equally well, when sung or rendered on concert instruments.

#### 4. 'BHAVANUTA'

*Mohana raga*—Aid tala

There are many compositions of Tyagaraja which were occasioned by particular incidents in his life. Unless we know these incidents we will never be in a position to render these songs with real bhāva. Luckily for us there are internal evidences in those songs which contain references to these incidents. One of those songs is *Bhavanuta*.

During the early part of his life, one day it happened that the misunderstanding between him and his elder brother became rather acute. Tyagaraja was a very sensitive person. He was deeply hurt by the unkind remarks of his elder brother. He did not go out for his usual 'Unchavritti' that

day, with the result that he and his wife had to starve the whole day. It may be pointed out in this connection that during his daily Unchavritti when the vessel got filled up to meet their requirement for the day, he returned back home. It was not his habit to accumulate savings of rice through Unchavritti. In the early period of his career, he did not have the help of many disciples to look after him.

That night, at about 10.00 o' clock, an old gentleman with his wife and servant came to Tiruvaiyaru and enquired of the residence of Tyagaraja. At last, he spotted out his house and came. Tyagaraja saw the radiant face of the old gentleman and felt very sad that he had nothing to offer to the visitors. The old gentleman however read his face and immediately consoled him and said "Oh Tyagu, ! Do not feel perturbed. I have with me plenty of rice, dhall, vegetables etc. My servant will immediately cook food for all of us." The moment he said like that, the servant went to the back-yard of the house, with rice and provisions and began to cook. In two hours, the meals were prepared and all of them had a sumptuous dinner. As the servant was cooking, the old gentleman conversed very freely with Tyagaraja and blessed him, saying that he was destined to become great and make a mark as one of the great Bhaktas and composers. Even after the dinner, the old gentleman took pleasure in continuing the conversation with Tyagaraja. At about 3.00 a.m. the visitors formally took leave of Tyagaraja and went out. On account of excessive fatigue, Tyagaraja slept soundly. After some time he got up and went in search of the distinguished visitors. He went hither and thither and made many enquiries of the people who were just keeping awake that night for some other cause. No one was able to throw any light on the visitors. Then, the idea flashed across his mind that the visitors were

Sri Rama, Seetha Devi and Anjeneya. It was on that occasion that he sang the song "Bhavanuta." The bare song was sung by him extempore. The sangatis were added later on. Each sangati of the pallavi and anupallavi is a natural sequence from the previous sangati. All the sangatis are raga bhava sangatis. The sangatis progress from the commencement of the theme. The range of composition extends from Dhaivata of the lower octave to the Panchama of the upper octave. It is set in chitra tama marga. The Pallavi, Anupallavi and Charana begin on *sama eduppu*. All the Raga ranjaka phrases, Datu swara prayogas and appropriate janta swara prayogas find a place in this song. The sahitya is an example of fine versified prose.

In the Pallavi, he says 'Oh', Rama ! please repose in my heart and feel happy." In the Anupallavi, he says 'Oh ! Lord who was talking to me so much- *bahu balkina-rid* yourself of the fatigue by resting on my heart." In the first charana he says " You took a lot of trouble in searching for the humble abode of this Tyagaraja. Please take rest in my hridaya. In the last charana, he says " Oh ! Rama, you said that you will make me famous, *Prabala jesi nanu*. Please rid yourself of all this fatigue by reposing in my heart."

Tyagaraja followed up this song by composing the kriti *Kalugunā pada niraja seva* in Poorna lalita raga. This is in praise of Anjeneya who cooked the food that night. The charana of the song contains a reference to Anjeneya's cooking the food for the night which was offered to Sri Ranganatha as naivedya and was subsequently eaten by all. On the Pushya Bahula Panchami day, it has been the custom for members of Tyagaraja's sishya parampara to sing the

song *Kaluguna*. This is the only song in the raga, Poorna Lalita.

Singers endowed with a fine ga naka sāreeram can alone do justice to the song *Bhavanuta*. This song shines well both in vocal music and instrumental music. There is a balanced presentation of graced notes and plain notes in this song.

**Mohana** raga is a raga of resolution from an intricate situation and so it is appropriate that Tyagaraja used Mohana for this song. The kriti *Nannu palimpa* and the Daru—*Veda Vakyamani* figuring in *Nowkā Charitram* can be quoted as other examples in this connection. The first charana *Pavana sutā priya* starts on a Swarakshara. The Kriti *Bhavanuta* has a high entertainment value and leave a deep impression on the minds of listeners.

It is the privilege of Sri Tyagaraja to have presented to us as many as eleven compositions in 'Mohana' raga. Mohana is an old raga but the name 'Mohana' for the raga came about 450 years ago. Prior to that time, this raga was known by the name "Regupti". When the raga 'Hamsadhwani' was created and when the vidwans from Southern districts went and sang in the Andhra Desa and Mysore State the kritis in 'Hamasadhwani' raga, the vidwas in those States remarked with surprise "What is this new raga?". They have just removed Dhaivata from Regupti and introduced 'Kakali nishada' in its place and are singing it". This is proof of the fact that 'Mohana' was known in medieval period by the name Regupti. In the medieval manuscripts, we find at the top of the compositions in Regupti raga, the name Mohanam being inserted within brackets. In the compositions of Annamāchārya of

Tirupati (15th century) the name Regupti is found and not Mohanam. The authors of the Thevaram Hymns have not composed in Mohanam. But, Manickavasagar's Thirvachagam was always recited in Mohana raga. This penta-tonic scale (5 note scale) is compared to the Pan-chākshara. Since the notes taken by Mohana raga are the first five notes to occur in the Cycle of Fifths and since this phenomenon was known in many countries, this raga is heard in many countries of the West and the East.

### 5. TYGARAJA'S "ENTARANI TANA"

Harl Kamboji raga—Adi tala

This is one of the songs pertaining to the story of 'The Ramayana'. But, on account of the high entertainment value of this kriti, people generally have not directed their attention to the ideas contained in the Sahitya. This song is typically in Tyagaraja's style and is a fine example of Draksha rasa. In the Pallavi, the Composer says: "Whatever I get and whatever I lose, I can't afford to lose my thoughts upon you. In the Anu Pallavi, Tyagaraja mentions the fact that an amsa of Paramasiva was born as Anjeneya to help Sri Rama in His great errand. In the first charana we find it mentioned that Adi Sesha who is a jewel of Paramasiva took birth as Lakshmana. The most revered of Sages 'Vashishta' was your bosom friend. The Deva ganas took birth as Vanaras to help you. In the last charana, Tyagaraja avers "Have I not sung about the greatness of your virtues and noble qualities?"

When the Celestial came to know that Vishnu was going to take an Avatar as Sri Rama to rid the world of the tyranny of Ravana, everyone volunteered to play some part during Rāmavatara and help Sri Rama, in the fulfilment of

this noble object. Tyagaraja gives in this song details concerning the various celestials and how they took birth in this world to assist Sri Rama in His historic mission.

This song furnishes the example of a metrical sahitya. But in the delightful music in which it is clothed one forgets that it is a metrical sahitya. When scanned we find the Pallavi as ENTARANI TANA/KENTA POONI/NI CHINTA VIDUVA JA/LA.

The anupallavi likewise can be scanned as “Antakari ni/Chenta jeri Hanu/mantudai velya/leda”

The first three Charanas are cast in an other metrical mould—

“ Seshudu/Sivuniki/Bhushudu/Lakshmana  
 Veshiyai velya/leda  
 Sishtudu/mowni va/rishtudu goppa va/  
 Sishtudu hita/ka ledas/  
 Naravara/ni kai/Suragana/mulu vi/  
 Narulai koluva le/da ”

The last charana is again in the metrical mould of the pallavi.

Āgamottamagu/Ni guna mulu sri/  
 Tyagarajya bha/daga ledas

The sabdaalankaras in this kṛiti have a lifting effect on the ear.

This kṛiti shines as a crowning jewel in Hari Kambhoji raga. It is one of his mature Compostitions. Hari Kambhoji scale was known even in early times. It is the Madhyama murchhana, of the ancient scale, “Shadja grama”. It is

also the seddha Mela of ancient Tamil music, the frequencies 4432432, this scale is used in the singing of the Thiru Tan dagam (திருத்தாண்டகம்). But the credit of importing a first class raga swarupa to and endow it with a musical personalities goes to Tyagaraja. We come to know of the raga name 'Hari Kambhoji' only from his kritis. Hari Kambhoji is mentioned as the 28th Mela in the work "Sangraha Choodamani" of Govinda charya. One of the reasons for the fascinating charm of this raga is due to the fact that the notes figuring in it allows of being grouped into consonantal pairs. For example, 'sa' and 'pa' bear the 'Shadja-panchama' relationship. 'Ri and 'pa'; ga and da; and ma and ni bear the 'Shadja-maydyama' relationship.

*Entarani tana* can be cited as akriti shining with the *Pushti trayam*, i.e., Raga pushti, Sahitya pushti, and Bhava pushti. *Gāna rasa* is predominant in this piece. This piece shines equally well when rendered by the voice or on a concert instrument. It appeals to the classes and masses. Pallavi, Anupallavi and charana uniformly start in the *Anagata graha*, after half-a-count. The interesting feature of this kriti is that the pallavi, anupallavi and charana are of equal length, i.e., 2 avartas. The range of the song extends over 1½ octaves, i.e., from the middle octave 'Shadja' to higher octave 'Madhyama'. It is set in 'Chitra tara marga'. A pāda consists of 2 avartas in this kriti. Graces like spurita, kampita and ullaśita shine in this piece. Sangatis in this kriti are all raga bhava sangatis. Some of the ancient alankaras also figure in the sangatis of this kriti. For e.g. m g m p/p m p d/ d p d n.

This kriti is one of the priceless gems in the repertoire of South Indian Music.

## 6. TYAGARAJA'S "DORUKUNA ITUVANTI SEVA"

## Bilahari Raga—Adi-Tala

Tyagarja has composed as many as ten kritis in Bilahari raga. He is the only composer to have attempted so many kritis in this raga. The various facets of this raga have been presented clearly in this compositions. The Bilahari raga does not give scope for elaborate alapana. The fact that he was composed many pieces even in this raga of limited scope, in a standing testimony to his high creative talents.

Bilahari raga is not an ancient raga. It has come into vogue about 500 years ago. Desakshi raga which is a closely allied raga is more ancient than Bilahari raga, Desakshi is mentioned in the work *Sangeeta makaranda* of Narada. It is also referred to in the *Sangita Chudamani* of Jagadekamalla and *Sangita sara* of Vidyaranya. The Ninth Ashtapadi of Jayadevar is sung in Desakshi raga. The tessitura of Desakshi extends over the upper tetrachord of the middle octave and the lower tetrachord of the upper octave. Bilahari raga has sanchara embracing all the three octaves.

Amongst the kritis of Tyagaraja in Bilahari raga, *Najivadhara* and *Dorukuna Ituvanti Seva*, shine as resplendent gems. From the point of view of the musical construction they deserve close and analytical study. In the sahitya of *Najivadhara*, only a few words are found and they are spread over the tana phrases, adorning the sangatis of the composition. But in *Dorukuna Ituvanti Seva* words occur in profusion. Since the sahitya is descriptive, profusion words has become a necessity. Bilahari raga is able to infuse courage and enthusiasm. It is on account of this fact that this raga is sung after Sunrise.

At the commencement of the Pallavi itself Dorukuna Ituvanti Seva the melodic individuality of Bilahari raga shines in a picturesque manner. Besides the Pallavi and anupallavi there are three charanas. Each charana is concluded with an appropriate section in madhyamakala. This kriti is set in Chitra tama marga. The commencing words of the Pallavi and anupallavi possess the Shadja panchama (samvadi) relationship. The pallavi and anupallavi start on sama graha. But the charana starts on anagata graha. i.e., after half count. The madhyamakala sahityas in the three charanas commence on sama graha. The range of this song extends from mandra sthayi dhalvata to tara sthayi madhyama. The ten sangatis adorning the Pallavi are all raga bhava sangathis. Sangatis progress from the end of the theme. Some of the Sanchari Alankaras mentioned in ancient works are found in the Sangatis of this composition. Janta swara phrases Datu swara phrases and Pratyahata gamakas figure in this composition. The foreign note kaisiki nishhada is introduced in appropriate places. Persons endowed with a ravai Jati Sarira (voice) can alone do justice to this piece. It will take at least Ten minutes to perform this song.

### BEAUTY OF THE SAHITYA

Flowing diction, sweet sounding words and and phrases conveying pregment meanings are found here. A pāda consists of two avaras. The length of the anupallavi is one pada. The length of the Choukakala section of the charana is four padas. The length of the madhyamakala Sahitya is one pada. Prasayatis, shine in the charana. The ending rhymes of the words Seyaga, Sallaga, Padaga, Pogadaga are sweet and lilting.

In the first charana, Tyagaraja describes in a picturesque manner the dream wherein he saw Rama surrounded by

the royal retinue. He says Tumburu, Narada and others sang his praises in the form of an alapana. This illustrates the *Sākshara alapti*, or alapana, sung through the medium of meaningful words. Alapana with mere vowels will be *anakshara alapti*. While celestial dancers were dancing, Brahma, Devendra and others were prasing Vishnu who was in Sesha Sayana. "Is it possible for one to have the opportunity of seeing this inspiring spectacle", says Tyagaraja.

In the second charana, Tyagaraja describes Sri Rama in all his glory. His Silken costumes, the shining nails of his legs, the becoming jewels that he wore, his sweet smiles, the radiant Tilaka that adorned his forehead, are all described. Tyagaraja had the suprme fortune of seeing Sri Rama many times in his dreams, and twice in his Sākshatkara form. Dorukuna Ituvanti seva describes Sri Rama as he saw Him in one of his dreams. Tyagaraja emphasises that Sri Rama took a delight in witnessing good dances. In the song *PARI PALAYAMAM KODANDAPANE* in Darbar raga, Tyagaraja calls Rama as *Atyanta Sundara Nrithya Janapriya*. Dorukuna Ituvanti Seva can be described as a crystal of Bilahari raga. It is a fine example of Drāksha rasa, which is the charecteristic feature of his compositions. In the word Dorukuna, the letters Ru and Ku are sounded on Rishaba and Gandhara respectively. They stand as examples of Suchita swaraksharas.

There is an inspiring story about this song. When his tutelage under Sonti Venkataramaniah was over, he began to compose spelndid compositions. The Guru felt proud, about the achievements of his pupil. It may be pointed out that Sonti Venkataramaniah had the Birudus. (1) *Tānavidyāyām Asadrusa* i.e., unequelled in rendering Tanas. (2) *Gayakasārdula* i.e.; a Tiger amoungst the singers. It

was said that when Venkataramaniah sang; even withered trunks used to sprout. There is a note book entaitled Sonti Venkataramanayyagari Tānalu in the collection of Walajapet manuscripts housed in Sourashtra Sabha Madurai. One day the Guru convened a Sadas i.e. an assembly of Sangita Vidvans and asked Tyagaraja to come and sing before that assembly. That day Tyagaraja sang in *extenso* the Bilahari raga and followed it up with Tana and the kriti *Dorukuna Ituvanti Seva* with Niraval and Kalpana Swaras, to the phrase "Kamita phala dayakiyao Sita" and concluded. The whole music lasted for two hours. The audience was thrilled at the performance. The Guru by way of paying a tribute to his disciple, said "Dorukuna Ituvanti Sishyudu" i.e. can "One get a Sishya like you". (i.e. Can on be fortunate enough to get a disciple like you.)

Tyagaraja's ringing, fascinating and silvery voice and lustrous ravai jāti sangatis of his composition, his alapana Tana, Niraval, and Kalpana swaras revealing a high degree of creative skill, all left a lasting impression, on the minds of the listeners. They were literally immersed in the sea of aesthetic bliss.

Venkataramaniah presented Tyagaraja many of the Birudus that he himself had obtained from the palace, as a Samasthana Vidwan and blessed him.

This incident proved a turning point in the career of Tyagaraja. Illustrious musicians began to come to him to learn his sterling compositions, firsthand. Tyagaraja had a great reverance for his Guru Sonti Venkataramaniah. During his last days, he commanded his desciples to bury his remains at the spot to the right of the Samadhi of his Guru, on the bank of the Kaveri River.

He had an equal reverence for his father. In many of his compositions including the third Charana of *Dorukuna-Ituvanti Seva* he calls himself as the son of Ramabrahmam.

## ANALYTICAL AND SYNTHETIC PORTRAYAL OF RAGAS IN MUSICAL COMPOSITIONS

In the delination of ragas in classical compositions, great composer have adopted two methods of approach—*Analytical* and *Synthetic*. In the Analytical method, the various facets of a raga are analysed and presented through a series of compositions. This method enables one to gaze at the various aspects of the raga bhava, in a comprehensive manner. This method enables the composer to indicate the graha swara. (the notes on which the compositons can commence) nyas aswara and amsa swara of varying degrees of importance. Thus in Bhairavi, the Kaisiki nishada, Chatussruti Rishabha, Chatusruti dhaivata and panchama are the graha swaras of decereasing order of importance. The relative number of compositions in these four notes bear out these facts.

### *Compositions Beginning in Nishada*

1. Kuluvayunnade, 2. Sri Raghuvara, 3. Upachāramu (Rupaka tala), 4. Tanayande, 5. Rama kothandarama.

### *Compositions beginning in Rishabha*

1. Upachāramulanu (adi), 2. Raksha bētere, 3. Nijamaithe, 4. Sri Narada muni.

### *Composition beginning in Dhaivatha Tanayuni brova*

(Sri Parthasarathē in Bhairavi Raga Kanda jati Tripudā tala of Myscre Sadasiva Rao, commences on panchama).

In the synthetic method all the beauties of a raga are compressed and presented in one or two compositions. This highly concentrated method of delineation sometimes becomes too heavy for comprehension and assimilation.

Tyagarajah has mostly adopted the analytical method in his numerous compositions. His kritis in Todi, Bhairavi, Sahana, Sankarabharana and Kalyani are splendid examples.

Compositions like *Bala gopala* in Bhairavi and *Sri Raja Gopala* in Saveri of Muthuswami Dikshitar may be cited as examples for the synthetic presentation. Dikshitar has also resorted to Analytical method in compositions like *Sri Varalakshmi namasthubyam* and *Sri Kamalambika* both in Sri Raga. Likewise Tyagaraja has also adopted synthetic methods of delineation but in such cases we do not usually feel the heaviness of the composition. His Ghanaraga Pancharatnas and Kritis like *Darini telusu konti* in Suddha saveri, *O Ranga sāyi* (Kambhoji) and *Dorukuna ituvanti seva* in Bilahari raga may be noted in this connection.

Syama Sastry has adopted both the analytical and synthetic methods. His four kritis in Ananda Bhairavi *O jagadamba*, *Mariveregati*, *Pahi Sri Giri raja sute* and *Himachala tanaya* are examples of Analytical methods of presentation. Some of them however have the tinge of synthetic element in them. *Durusuga krupa* (*sāveri*) and *Palinchu Kamakshi* in Madhyamavathi are examples of synthetic presentations of ragas. The element of heaviness is however not there.

---

TECHNICAL TERMS (*Contd.*)

**Nirupanam**, a story designed for Kālakshepam with suitable songs in crisp tunes and verses.

**Sthayi Sruti**, a term colloquially used to denote a higher sruti. Thus; Sthayi Sruti Tambura will mean a Tambura, which can be tuned to a pitch above G or G sharp—5 or  $5\frac{1}{2}$ . Likewise, Sthayi sruti Mridangam will mean a Mridangam which can be tuned to a pitch G or G sharp. This mridangam is of a shorter length.

**Tala vattam**, an āvarta.

**Vaytari**, reciting jatis (Konugol).

\* \* \* \*

**Ragas with plural names**

In Kerala, Kānakkurinji, Indisa and Puranisa all denote practically the same raga.

Likewise in the *Tevāram*, we find the pañs Kolli, Kolli Kauvānam, Gandharam, Piyandai gandaram, all sung to the same raga Navaroj. It is possible that all these ragas had separate melodic individualities, but in course of time the subtle differences got merged into the same raga on account of strong affinity.

**Some Contemporary ragas**

**Divya Malati**, a janya raga derived from the 8th mela Hanuma todi:

s g m p d n s - s n d p m g s

a symmetrical shādava rāga, Upanga rāga, Rishabha is a varja svara.

**Harikedaram**, a janya raga derived from the 28th mela,  
Harikambhoji :

s r g m p d n s n s — s n s d n d p m g r s

Ubhaya vakra Sampūrṇa raga. Bhāshāṅga raga. In  
the phrase s n s , Kakali nishāda is heard.

**Panchari Melam**, is Kombu, Ilattalam, Chennala (செந்தலா  
ஏவார்) Kuzhrunguzhal (Mukha veena.)



Indira Gandhi National  
Centre for the Arts

IGNCA

Acc. No. 9119284

R

Harikedaram, a janya raga derived from the 28th mela,  
Harikambhoji :

s r g m p d n s n s — s n s d n d p m g r s

Ubhaya vakra Sampūrṇa raga. Bhāshāṅga raga. In  
the phrase s n s , Kakali nishāda is heard.

Panchari Melam, is Kombu, Ilattalam, Chennala (சென்னை  
வெள்ள) Kuzhrunguzhal (Mukha veena.)



Indira Gandhi National  
Centre for the Arts

IGNCA

Acc. No. 91/9284

R

**By THE SAME AUTHOR**

**IN ENGLISH**

		<b>Rs. P.</b>
Dictionary of South Indian Music and Musicians Vol. I. (A—F) (2136 entries)	...	7 00
Do. Vol. II. (G—K) (1941 entries)	...	10 00
Do. Vol. III. (L—N) (1384 entries)	...	15 00
South Indian Music: Book 1 (8th edition)	...	3 00
Do. Book 2 (7th edition)	...	3 00
Do. Book 3 (7th edition)	...	10 00
Do. Book 4 (4th edition) (in the Press)	...	
Do. Book 5 (2nd edition)	...	5 00
Do. Book 6	...	8 00
Teaching of Music (2nd edition)	...	10 00
Aids to the Teaching of Music	...	5 00
Great Composers: Book 1 (2nd edition)	...	3 50
Do Book 2 (2nd edition) —Tyagaraja	...	10 00
Great Musicians with illustrations (in the Press)	...	2 00
History of Indian Music	...	6 00
Elements of Western Music for Students of Indian Music with Examples of Indian Melodies in Staff Notation	...	2 50
Pictures of Famous Composers & Musicians (2nd edition)	...	1 60
The Flute (Third Edition)	...	3 00
72 Melakarta Pocket Guide	...	0 50
Sruti Vadyas (Drones) with 23 illustrations	...	3 75
Laya Vadyas with 32 illustrations	...	4 50
Catalogue of Musical Instruments Exhibited in the Madras Govt. Museum with illustrations (3rd edition) (in the Press)		
Melodies in Staff Notation played by the Band of H.H. Maharaja Sarofojee of Tanjore (1782-1832)	...	12 00

**IN TAMIL**

A Practical Course in Karnattic Music:		
Do. Book 1 (13th edition) (in the Press)	...	
Do. Book 2 (10th edition)	...	
Do. Book 3 (9th edition)	...	7 00
Kirtana Sagaram	Book 1 (5th edition) (in the Press)	
Do. Book 2 (4th edition)	...	
Do. Book 3 (2nd edition)	...	3 00
Do. Book 4 (2nd edition)	...	3 50
Do. Book 5	...	5 00
Tamil Songs	Book 1 (3rd edition)	
Nowka charitram	(2nd edition)	
Cheyyur Chengalvaraya Sastri Kritis with Notation	...	2 00
Pallaki Seva Prabandham of Shahji Maharaja	...	4 00
Pallavi Seshayyar Kritis in notation	...	10 00
Prahладa Bhakti Vijayam with Netation in Telugu	...	7 00

**THE INDIAN MUSIC PUBLISHING HOUSE**

4, BUNDER ST., MADRAS - 1.